# DOCUMENT RESUME

ED 362 714 CE 064 751

| | |
|---|---|
| TITLE | Fashion Merchandising Guide. |
| INSTITUTION | North Carolina State Dept. of Public Instruction, Raleigh. Div. of Vocational Education Services. |
| PUB DATE | Aug 93 |
| NOTE | 461p. |
| PUB TYPE | Guides - Classroom Use - Teaching Guides (For Teacher) (052) |
| EDRS PRICE | MF01/PC19 Plus Postage. |
| DESCRIPTORS | *Advertising; Behavioral Objectives; Career Development; Clothing; Clothing Design; Course Content; Decision Making; *Distributive Education; *Fashion Industry; Learning Activities; *Merchandising; *Occupational Home Economics; Postsecondary Education; Publicity; Risk; *Salesmanship; Secondary Education; State Curriculum Guides; Units of Study |
| IDENTIFIERS | North Carolina |

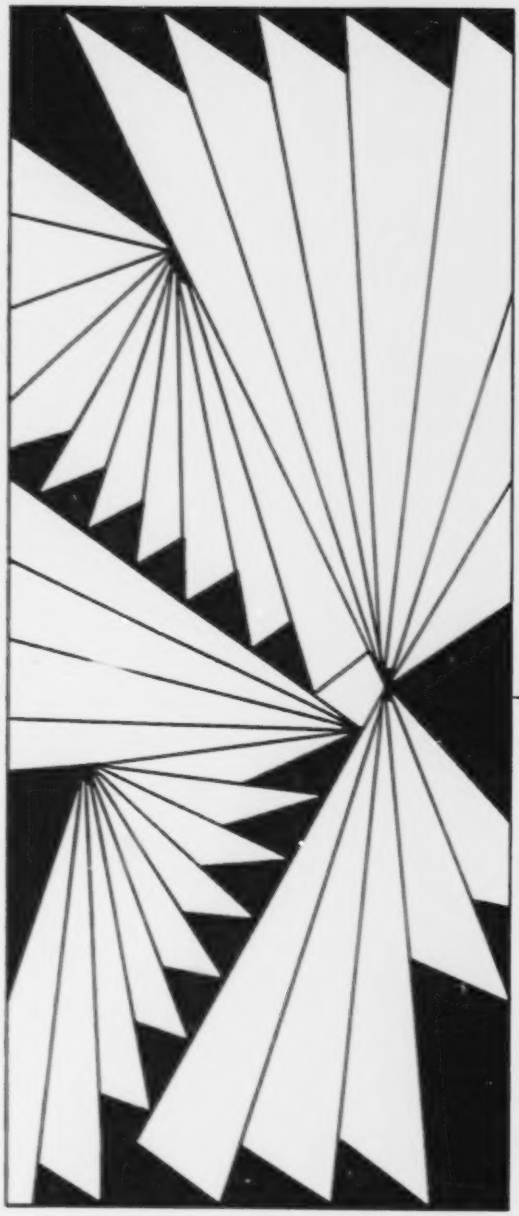
ABSTRACT

Developed to address the needs of the apparel industry, this fashion merchandising curriculum guide is designed to assist marketing educators in effective instructional delivery. Introductory materials include the following: a course blueprint that illustrates units of instruction, core competencies in each unit, and specific objectives for each competency; recommended sequence of the units and competencies, weight or relative importance of the objective within the course or unit, and recommended number of hours to be devoted to each; and a course outline. Each of the eight units provides these components for each competency: unit outline with overview of competencies, objectives, and indicators; content/teaching outline; activity outline; and handouts or visual aids. Units cover these topics: course orientation, overview of fashion, evolution and movement of fashion, human resource foundations--career development, selling, risk management, promotion, and fashion show production. The final unit on fashion show production provides information on a course capstone activity, including instructions on the organization, implementation, and evaluation of a fashion show. (YLB)

***********************************************************************
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
***********************************************************************

August
1993

ED 362 714



# FASHION MERCHANDISING
## GUIDE

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improve
EDUCATIONAL RESOURCES INFORMAT
CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it

☐ Minor changes have been made to improve reproduction quality

- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

E Brumbach

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

CE 064 751

Marketing Education
**Division of Vocational & Technical Education Services**
**North Carolina Department of Public Instruction**
**Bob Etheridge • State Superintendent**

BEST COPY AVAILABLE

Activities and procedures within the Division of Vocational and Technical Education Services are governed by the philosophy of simple fairness to all. Therefore, the policy of the Division is that all operations will be performed without regard to race, sex, color, national origin or handicap.

1993

# FOREWORD

As fashions change, so does the need for updating instructors and students in merchandising, marketing and management. Fashion merchandising is a sophisticated, complex operation, requiring planning in many marketing facets.

The Fashion Merchandising curriculum guide has been developed to address the needs of the apparel industry. It is designed solely as a guide to assist Marketing Educators in effective instructional delivery. The trained Marketing Education professional should use this guide as a foundation for instruction.

Bob Etheridge
State Superintendent

# ACKNOWLEDGEMENTS

Marketing Education is only effective when professionally delivered by qualified, dedicated instructors. The following educators have made this job a little easier with their contributions to this Fashion Merchandising guide. We sincerely thank them for their diligence, creativity and professionalism in this document's creation.

## Our Authors:

Cheryl Caddell
Marion Krege
Earl Moore
LaVern Perscell
David Phillips
Lewis Wagoner
Becky Watkins
Kathy Wilson

## Edited by:

Dan Greaven

We also appreciate the following unit evaluators, who helped to validate units of instruction, made suggestions for improvement and generally contributed to the success of this guide's development:

Wanda Barefoot
Karen Canfield
Elizabeth Cotton
Bobby Gantt
Cindy Grady
Brenda Haynes
Betty Huffman
Margaret Hyder
Sarah Marsh
Denise McLean
Cindy Mitchell
Rhonda O'Neal
Gina Sides
Joanne Stamps
Martha Jean Starnes
Jane Taylor
Elaine Vallery
Elizabeth West
Fred Zucker

## TABLE OF CONTENTS

# FASHION MERCHANDISING GUIDE

Using this Fashion Merchandising Guide. . . 7

Course Competencies and Objectives (Blueprint) 9

Course Outline 15

Unit A: Course Orientation A 1

Unit B: Overview of Fashion B 1

Unit C: Evolution and Movement of Fashion C 1

Unit D: Human Resource Foundations: Career Development D 1

Unit E: Selling E 1

Unit F: Risk Management F 1

Unit G: Promotion G 1

Unit H: Fashion Show Production H 1

## Using this Fashion Merchandising Guide. . .

This Fashion Merchandising Guide is simply that, a guide to serve as a catalyst for effective, critical instruction toward competency attainment. the guide is organized as follows:

1. **Unit Outline:** The entire unit is summarized to furnish an overview of competencies, objectives, and indicators.
2. **Activity Outline:** Each unit is divided into objectives. To achieve these objectives, resources, references, and self-contained activities are included to provide dirction in student instruction.
3. **Fashion Show Production:** As a course capstone activity, many Fashion Merchandising instructors organize a fashion show. To make this huge undertaking more manageable, we have included instructions on the organization, implementation and evaluation of a fashion show.

By properly using each of the guide parts as instructional foundations, coupled with the Vocational Competency Achievement Tracking System, students will achieve a substantive level of competence. We wish you much success.

Dan Greaven

**Dan Greaven**
**Marketing Education Consultant**

# VoCATS
# Course Blueprint

## Marketing Education

Course Name: Fashion Merchandising
Course Number: 6631

North Carolina Department of Public Instruction
Bob Etheridge, State Superintendent

Division of Vocational and Technical Education Services
Marketing Education
Raleigh, North Carolina **Fall 1993**

6/30/

# VoCATS Course Blueprint

A course blueprint is a document laying out the scope of the curriculum for a given course/program.

Shown on the blueprint are the units of instruction, the core competencies in each unit, and the specific objectives for each competency.

The blueprint illustrates the recommended sequence of the units and competencies, the weight or relative importance of the objective within the course or unit, and the recommended number of hours to be devoted to each.

The blueprint is intended to be used by teachers in planning the course of work for the year, preparing daily lesson plans, and constructing instructionally valid tests.

The material that appears in this blueprint replaces the contents of the Teacher Handbook developed in 1985.

For additional information about this blueprint, contact program area staff. For additional information about the Vocational Competency Achievement Tracking System, contact program area staff or the Program Support Unit, Division of Vocational and Technical Education Services, 301 North Wilmington Street, Raleigh, North Carolina 27601-2825 919/715-1675.

## Interpretation of Columns on VoCATS Course Blueprints

| No. | Heading | Column Information |
|---|---|---|
| 1 | Comp#<br>Obj.# | Comp=Competency number (three digits); Obj=Objective number (competency number plus two-digit objective number). |
| 2 | Unit Titles/ Competency and Objective Statements | Statements of unit titles, competencies per unit, and specific objectives per competency. Each competency statement or specific objective begins with an action verb and makes a complete sentence when combined with the stem "The student will be able to. . ." (The stem appears once in Column 11.) Outcome behavior in each competency/objective statement is denoted by the verb plus its object. |
| 3 | Time Hrs | Shows **suggested** amount of time needed for instruction and learning. For example, 2.5 is read as 2 1/2 hours. |
| 4 | UNIT Weight | A percentage indicates the relative importance or weight of each competency within a specific unit or each objective within a specific unit. Information in Column 4 is used to plan the yearly calendar of work and as a Test Blueprint for interim tests. |
| 5 | COURSE Weight | A percentage indicates the relative importance or weight of each unit within the total course or program, each competency within the total course or program, or each objective within the total course or program. Information in Column 5 is used to plan the yearly calendar of work and as a Test Blueprint for pretests and posttests. |
| 6 | Type Behavior | Classification of outcome behavior in competency and objective statements. (C=Cognitive; P=Psychomotor; A=Affective.) |
| 7 | Integrated Skill Area | Integrated Skills codes: A=Arts; C=Communications; H=Health/Safety; M=Math; SC=Science; SS=Social Studies. |
| 8 | Core Supp | Designation of the competencies and objectives as Core or Supplemental. Competencies and objectives designated Core must be included in the yearly calendar of work. |

*Activities and procedures within the Division of Vocational and Technical Education Services are governed by the philosophy of simple fairness to all. Therefore, the policy of the Division is that all operations will be performed without regard to race, sex, color, national origin or handicap.*

# MARKETING EDUCATION
## COURSE BLUEPRINT for 6631 (CIP# 09 0201): FASHION MERCHANDISING
(Course Length: 1 year; Class Length: 1 period)

| Comp# Obj # 1 | Unit Titles / Competency and Objective Statements (The student will be able to:) 2 | Time Hrs. 3 | UNIT Weight 4 | COURSE Weight 5 | Type Behavior 6 | Integrated Skill Area 7 | Core Supp 8 |
|---|---|---|---|---|---|---|---|
| | | 180 | | 100% | | | |
| A | **COURSE ORIENTATION** | 10 | 100% | 5 % | | | |
| **001.00** | **Explain the components of the Fashion Merchandising course.** | 10 | 100% | 5 % | C2 | CIV | Core |
| 001.01 | Describe the basic content and organization of the Fashion Merchandising course as part of the Marketing Education program. | 4 | 40% | 2 % | C1 | CIV | Core |
| 001.02 | Explain the value of DECA as an integral part of the Fashion Merchandising course. | 6 | 60% | 3 % | C2 | CISSIV | Core |
| | | | | | | | |
| B | **OVERVIEW OF FASHION** | 20 | 100% | 11% | | | |
| **002.00** | **Explain the nature of fashion and the factors that influence fashion.** | 20 | 100% | 11% | C2 | CISSI AIV | Core |
| 002.01 | Explain the nature of fashion | 1 | 5 % | 1 % | C2 | CISSI VIA | Core |
| 002.02 | Explain terminology relevant to the fashion industry | 4 | 20% | 2 % | C2 | AICISCISS IV | Core |
| 002.03 | Explain the major environmental factors that affect fashion interest and demand. | 2 | 10% | 1 % | C2 | CISSIV | Core |
| 002.04 | Explain marketing and the marketing functions and how they relate to the fashion industry. | 4 | 20% | 2 % | C2 | CISSIV | Core |
| 002.05 | Explain the concept of market and market identification in the fashion industry. | 4 | 20% | 2 % | C2 | CISSIV | Core |
| 002.06 | Explain the concept of marketing strategies in the fashion industry. | 5 | 25% | 3 % | C2 | CIV | Core |
| | | | | | | | |
| C | **EVOLUTION AND MOVEMENT OF FASHION** | 32 | 100% | 18% | | | |
| **003.00** | **Explain the evolution and movement of fashion in our economy.** | 32 | 100% | 18% | C2 | CISSIV | Core |
| 003.01 | Explain the history of twentieth century fashions and how they evolved. | 10 | 31% | 6 % | C2 | CISSIV | Core |
| 003.02 | Explain the concept of the fashion cycle. | 5 | 16% | 3 % | C2 | CISSIV | Core |
| 003.03 | Identify fashion trends and explain how trends are used in fashion merchandising. | 5 | 16% | 3 % | C1/2 | CISSIV | Core |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|
| | | | | | | | |
| 003.04 | Identify leading fashion designers and explain how the characteristics of their fashions influence apparel and accessories. | 4 | 13% | 2% | C1/2 | CISSIV | Core |
| 003.05 | Explain the theories of fashion adoption. | 1 | 3% | 1% | C2 | CISSIV | Core |
| 003.06 | Explain the concept of supply and demand in the fashion industry. | 3 | 9% | 1% | C2 | CISSI VIM | Core |
| 003.07 | Explain the concept of utility in the fashion industry. | 2 | 6% | 1% | C2 | CISSIV | Core |
| 003.08 | Explain the types of fashion retailers. | 2 | 6% | 1% | C2 | CIV | Core |
| | | | | | | | |
| D | **HUMAN RESOURCE FOUNDATIONS: CAREER DEVELOPMENT** | 18 | 100% | 10% | | | |
| **004.00** | **Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.** | 18 | 100% | 10% | C2/3PA | CISSIV | Core |
| 004.01 | Describe career opportunities in the fashion industry. | 2 | 11% | 1% | C1 | CISSIV | Core |
| 004.02 | Explain the nature of and demonstrate effective verbal, non-verbal and written communications in fashion merchandising. | 1 | 6% | 1% | C2/3PA | CISSIV | Core |
| 004.03 | Explain the importance of and demonstrate appropriate skills needed for career development in fashion merchandising. | 15 | 83% | 8% | C2/3PA | CIV | Core |
| | | | | | | | |
| E | **SELLING** | 48 | 100% | 27% | | | |
| **005.00** | **Explain the selling function in the fashion merchandising process and perform selected related tasks.** | 48 | 100% | 27% | C2/3PA | CISSIV | Core |
| 005.01 | Explain the purpose and importance of selling. | 1 | 2% | 1% | C2 | CISSIV | Core |
| 005.02 | Explain and use sources of merchandise information. | 2 | 4% | 1% | C2/3 | CISCIV | Core |
| 005.03 | Explain the buying/selling process. | 3 | 6% | 1% | C2 | CISSIV | Core |
| 005.04 | Interpret factors associated with merchandise information to assist customers in selecting the most appropriate apparel and accessories. | 15 | 32% | 8% | C2 | CISCIV | Core |
| 005.05 | Explain the nature of and facilitate positive customer/client relations. | 2 | 4% | 1% | C2/3P | CISSIV | Core |
| 005.06 | Explain key factors in building a clientele. | 1 | 2% | 1% | C2 | CISSIV | Core |
| 005.07 | Explain and demonstrate the steps of a sale. | 15 | 32% | 8% | C2/3PA | CISSIV | Core |
| | | | | | | | |
| | **SALES-RELATED SKILLS** | | | | | | |
| 005.08 | Solve mathematical problems in marketing accurately. | 2 | 4% | 1% | C3 | SCIMIV | Core |
| 005.09 | Calculate tax, discounts, and miscellaneous charges for purchases, and read charts and graphs. | 1 | 2% | 1% | C3P | MIV | Core |
| 005.10 | Complete sales checks for cash and charge transactions. | 1 | 2% | 1% | C3P | MIV | Core |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |
| 005.11 | Process special transactions in marketing that are essential to offering customer/client services such as: layaways, CODs, coupons, refunds/exchanges, and gift certificates. | 1 | 2 % | 1 % | C3P | MIV | Core |
| 005.12 | Explain basic cashiering tasks and perform selected tasks. | 3 | 6 % | 1 % | C2/3P | MISSIV | Core |
| 005.13 | Explain customer services such as wrapping and packaging, mail and telephone services, delivery systems, and alterations in fashion merchandising. | 1 | 2 % | 1 % | C2 | CIV | Core |
|  |  |  |  |  |  |  |  |
| **F** | **RISK MANAGEMENT** | 3 | 100% | 2 % |  |  |  |
| **006.00** | **Explain the function of risk management as it relates to safety and security in fashion merchandising and apply selected measures.** | 3 | 100% | 2 % | C2/3P | CIHIV | Core |
| 006.01 | Explain routine security precautions. | 2 | 67% | 1 % | C2 | CIHIV | Core |
| 006.02 | Explain and use safety precautions. | 1 | 33% | 1 % | C2/3PA | CIHIV | Core |
|  |  |  |  |  |  |  |  |
| **G** | **PROMOTION** | 49 | 100% | 27% |  |  |  |
| **007.00** | **Explain the function of promotion in fashion merchandising and apply selected related tasks.** | 49 | 100% | 27% | C2/3P | AISSI VIC | Core |
|  | **PROMOTIONAL MIX** |  |  |  |  |  |  |
| 007.01 | Explain the role and importance of promotion in fashion merchandising. | 3 | 6 % | 2 % | C2 | CISSIV | Core |
| 007.02 | Explain the types of promotion in fashion merchandising. | 6 | 12% | 3 % | C2 | CIV | Core |
| 007.03 | Explain the concept of the promotional mix in fashion merchandising. | 2 | 4 % | 1 % | C2 | CISSIV | Core |
| 007.04 | Maintain awareness of and examine current business promotional activities in fashion merchandising. | 3 | 6 % | 1 % | C3A | CISC\V | Core |
| 007.05 | Explain the role of special events in promoting apparel and accessories. | 5 | 10% | 3 % | C2 | CISSIV | Core |
| 007.06 | Explain the types of advertising media and media services. | 10 | 20% | 5 % | C2 | AICI SSIV | Core |
|  |  |  |  |  |  |  |  |
|  | **VISUAL MERCHANDISING** |  |  |  |  |  |  |
| 007.07 | Explain the use and importance of visual merchandising in fashion merchandising. | 10 | 21% | 6 % | C2 | AICIV | Core |
| 007.08 | Explain the common types of displays. | 10 | 21% | 6 % | C2 | AICIV | Core |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|
| | | | | | | | |
| | Course Capstone Activity: It is suggested that students participate in a fashion merchandising activity, project, or computer simulation at the end or at the appropriate time during the course as time permits. | | | | | | |

# FASHION MERCHANDISING
# COMPETENCIES AND COURSE OUTLINE
# 1993

## A. Course Orientation

001. Explain the components of the fashion merchandising course

- 1.01 Describe the basic content and organization of the fashion merchandising course as part of the marketing education program.
  - a. Define: Vocational Education, Marketing Education, and Fashion Merchandising (the course)
  - b. Explain the objectives of the Fashion Merchandising course as they relate to the Marketing Education program
  - c. Explain the organization of the program: Program components, content and competencies, courses and sequence, and roles
- 1.02 Explain the value of DECA as an integral part of the fashion merchandising course
  - a. Explain the objectives of DECA
  - b. Explain basic facts concerning DECA
  - c. Explain opportunities available at DECA conferences/activities
  - d. Identify dates of DECA conferences/activities

## B. Overview of Fashion

002. Explain the nature of fashion and the factors that influence fashion

- 2.01 Explain the nature of fashion
  - a. Define fashion
  - b. Explain the importance of fashion
- 2.02 Explain terminology relevant to the fashion industry (Consult state adopted textbooks, MarkED materials, and current periodicals for terms)
- EF 2.03 Explain the major environmental factors that affect fashion interest and demand
  - a. Explain demographics
  - b. Explain economics and the economic environment and technological advances
  - c. Explain the sociological environment
  - d. Explain psychological attitudes
- MBF 2.04 Explain marketing and the marketing functions and how they relate to the fashion industry
  - a. Define marketing
  - b. Explain the marketing concept

- c. Define, explain, and identify the importance of each marketing function to the fashion industry:
  - distribution
  - financing
  - marketing-information management
  - pricing
  - product/service planning
  - promotion
  - purchasing
  - risk management
  - selling
- d. Explain the types of busines ownership

MBF 2.05 Explain the concept of market and market identification in the fashion industry
- a. Define market
- b. Explain target markets
- c. Identify demographic characteristics
- d. Explain market segmentation

MBF 2.06 Explain the concept of marketing strategies in the fashion industry
- a. Define marketing strategy
- b. Explain the marketing mix
- c. Explain the importance of marketing strategies

## C. Evolution and Movement of Fashion

003. Explain the evolution and movement of fashion in our economy

3.01 Explain the history of fashion and explain how it relates to today's fashion
- a. Explain the chronological development/advancement of fashion over time (Identify styles, costume components and details)
- b. Explain the concept of recurring fashions
- c. Explain how fashions of the past influence fashions of today

3.02 Explain the concept of the fashion cycle
- a. Define the fashion cycle
- b. Explain the stages of the fashion cycle
- c. Explain consumer buying as it relates to the fashion cycle
- d. Explain factors influencing the fashion cycle

EF 3.03 Identify fashion trends and explain how trends are used in fashion merchandising
- a. Identify fashion trends of today
- b. Explain how trends influence fashion forecasting
- c. Explain how trends are used in selling fashion

3.04 Identify leading fashion designers and explain how the characteristics of their fashions influence apparel and accessories
- a. Identify leading fashion designers and their distinct designs (Consult state adopted textbooks and current literature or periodicals)
- b. Explain the influence of their fashions on apparel and accessories

3.05 Explain the theories of fashion adoption
- a. Explain the downward-flow theory
- b. Explain the horizontal-flow theory
- c. Explain the upward-flow theory

- EF 3.06 Explain the concept of supply and demand in the fashion industry
  - a. Define supply and demand
  - b. Explain the laws of supply and demand
  - c. Explain factors affecting supply and demand
- EF 3.07 Explain the concept of utility in the fashion industry
  - a. Define utility
  - b. Explain the types of utility
- 3.08 Explain the types of fashion retailers
  - a. Explain department stores
  - b. Explain specialty stores
  - c. Explain chain operations
  - d. Explain discount stores
  - e. Explain leased departments
  - f. Explain mail-order buying services

## D. Human Resource Foundations: Career Development

004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising

- 4.01 Describe career opportunities in the fashion industry
  - a. Describe types of careers available in fashion
  - b. Explain opportunities for advancement in fashion careers
- HR 4.02 Explain the nature of effective verbal, non-verbal and written communications in fashion merchandising
  - a. Define types of communication
  - b. Use proper grammar and vocabulary
  - c. Address people properly
  - d. Listen to and follow directions
  - e. Prepare accurate written forms of communication
- HR 4.03 Explain the importance of and prepare for appropriate career development in fashion merchandising
  - a. Set personal goals
  - b. Conduct a job search
  - c. Prepare a resume
  - d. Prepare a letter of application
  - e. Complete a job application
  - f. Maintain appropriate personal appearance
  - g. Prepare for and role play an interview
  - h. Explain and identify pre-employment tests
  - i. Identify employment forms

## E. Selling

005. Explain the selling function in the fashion merchandising process and perform selected related tasks

### Selling Process

5.01 Explain the purpose and importance of selling
- a. Explain the purpose and importance of selling
- b. Describe job duties/functions of a salesperson
- c. Identify personality traits of a salesperson
- d. Recognize ethical behavior in selling
- e. Identify opportunities in selling

5.02 Explain and use sources of merchandise information
- a. Explain the types of product/service knowledge to obtain
- b. Explain and use sources of merchandise information for apparel and accessories (children's, women's, and men's)
- c. Use trade/consumer publications for merchandise information

5.03 Explain the buying/selling process
- a. Describe customer types
- b. Explain mental stages of customers
- c. Explain buying motives of customers
- d. Explain buying decisions

5.04 Interpret factors associated with merchandise information to assist customers in selecting the most appropriate apparel and accessories
- a. Explain the influence of the elements of design in selecting apparel (color, line, texture, others)
- b. Explain the influence of the principles of design in selecting apparel (proportion, balance, repetition, emphasis, rhythm, harmony)
- c. Identify basic textile fibers and weaves in fashion fabrics
- d. Explain the impact of leather and fur on the fashion industry

HR 5.05 Explain the nature of and facilitate positive customer/client relations
- a. Interpret information/business policies to customers/clients
- b. Handle customer inquiries and complaints
- c. Handle difficult customers

5.06 Explain key factors in building a clientele
- a. Explain factors in building clientele
- b. Describe techniques in building clientele

5.07 Explain and demonstrate the steps of a sale
- a. Open the sales presentation
- b. Question/probe for information
- c. Use feature/benefit selling
- d. Demonstrate product
- e. Handle customer/client objections
- f. Suggest product substitution
- g. Close the sale
- h. Use suggestion selling

5.08 Solve mathematical problems in marketing accurately
  a. Addition
  b. Subtraction
  c. Multiplication
  d. Division
  e. Fractions and percentages
  f. Algebraic expressions

5.09 Calculate tax, discounts, and miscellaneous charges for purchases, and read charts and graphs
  a. Describe the role of each in business operations
  b. Accurately calculate each type
  c. Accurately read/interpret charts and graphs relating to business operations

5.10 Complete sales checks for cash and charge transactions
  a. Explain the purposes of the sales check
  b. Properly complete sales checks in a legible manner
  c. Accurately complete sales check for cash transactions
  d. Accurately complete sales check for all types of charge transactions

5.11 Process special transactions in marketing that are essential to offering customer/client services such as: layaways, CODs, coupons, refunds/exchanges, and gift certificates
  a. Define each special transaction
  b. Process each transaction

5.12 Explain basic cashiering tasks and perform selected tasks
  a. Inspect for counterfeit currency
  b. Accept customer/client checks
  c. Make change
  d. Explain cash register operations
  e. Prepare and balance a cash drawer
  f. Operate calculator

5.13 Explain customer services such as wrapping and packaging, mail and telephone services, delivery systems, and alterations in fashion merchandising
  a. Define each customer service
  b. Explain the benefits of each customer service
  c. Explain the procedures for each customer service

## F. Risk Management

006. Explain the function of risk management as it relates to safety and security in fashion merchandising and apply selected measures

6.01 Explain routine security precautions
  a. Explain methods of preventing shoplifting
  b. Recognize shoplifting methods
  c. Explain procedures for dealing with shoplifters
  d. Explain guidelines and legal procedures for reporting/apprehending shoplifters
  e. Explain internal theft

6.02 Explain and use safety precautions
  a. Explain procedures for handling accidents
  b. Use safety procedures in the business environment

## G. Promotion

007. Explain the function of promotion in fashion merchandising and apply selected related tasks

### Promotional Mix

7.01 Explain the role of promotion in fashion merchandising
  a. Define promotion
  b. Explain the importance of promotion in fashion merchandising
  c. Recognize ethical behavior in promotion
  d. Explain promotional/product-service and institutional promotion
7.02 Explain the types of promotion in fashion merchandising
  a. Advertising
  b. Sales promotion
  c. Personal selling
  d. Publicity/public relations
7.03 Explain the concept of the promotional mix in fashion merchandising
  a. Define and identify the elements of the promotional mix
  b. Explain factors affecting the promotional mix
  c. Explain goals of the promotional mix
7.04 Maintain awareness of and examine current business promotional activities in fashion merchandising
  a. Recognize and maintain an awareness of current business promotional activities
  b. Examine competitors' promotional activities
7.05 Explain the role of special events in promoting apparel and accessories
  a. Explain demonstrations
  b. Explain fashion shows
  c. Explain guest appearances
  d. Explain designer/company trunk shows
7.06 Explain the types of advertising media and media services
  a. Define the types of media
  b. Explain advantages/disadvantages of each type of medium
  c. Explain components/elements of each type of medium
  d. Explain the role of advertising agencies and other services

### Visual Merchandising

7.07 Explain the use of visual merchandising in fashion merchandising
  a. Explain the purposes of visual merchandising
  b. Explain the contribution of display to selling fashion goods and services
7.08 Explain the common types of displays
  a. Explain window displays
  b. Explain interior displays
  c. Explain exhibits/trade shows
  d. Explain how the elements and principles of design influence visual merchandising

Course Capstone Activity: It is suggested that students participate in a fashion merchandising activity, project, or computer simulation at the end or at the appropriate time during the course as time permits.

# UNIT A

# COURSE ORIENTATION

# UNIT OUTLINE

## A. Course Orientation

001. Explain the components of the Fashion Merchandising course

1.01 Describe the basic content and organization of the Fashion Merchandising course as part of the Marketing Education program

- A. Distinguish between programs and courses
  - 1. Define Vocational and Technical Education
  - 2. Define Marketing Education
  - 3. Define Fashion Merchandising

- B. Explain the objectives of the Fashion Merchandising course as they relate to the Marketing Education program

1.02 Explain the value of DECA as an integral part of the Fashion Merchandising course

- A. Explain the objectives of DECA
- B. Explaing basic facts concerning DECA
- C. Explain opportunities available at DECA conferences/activities
- D. Identify dates of DECA conferences/activities

## CONTENT/TEACHING OUTLINE

## A. ORIENTATION

**COMPETENCY:** 001. Explain the components of the Fashion Merchandising course

**OBJECTIVE:** 1.01. Describe the basic content and organization of the Fashion Merchandising course as part of the Marketing Education program

A. Distinguish between programs and courses
   1. Define Vocational and Technical Education: A program of study designed for meeting the individual needs, interests, abilities of each student and to inform students of opportunities for gainful employment, advanced education, and practical life application **A - 1** **A - 2**
   2. Define Marketing Education: A program of instruction designed to prepare students for entry level, mid-management or entrepreneurial careers **A - 3**
   3. Define Fashion Merchandising: A Marketing Education course designed to prepare students for entry level and mid-management careers in apparel and accessories marketing **A - 4**

B. Explain the objectives of the Fashion Merchandising course as they relate to the Marketing Education program **A - 5**
   1. Assist in making realistic career choices in apparel and accessories marketing
   2. Assist in the attainment of occupational objectives
   3. Assist in developing efficient workers
   4. Assist in developing initiative and leadership
   5. Assist in understanding the social and economic values of our economic system
   6. Assist in planning post-secondary educational experiences for further career development in apparel and accessories marketing

**UNIT TITLE: ORIENTATION**

**COMPETENCY:** 001. Explain the components of the Fashion Merchandising course

**OBJECTIVE:** 1.01. Describe the basic content and organization of the Fashion Merchandising course as part of the Marketing Education program

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| A-1 | Use "**Vocational and Technical Education**" as a handout or a transparency | Included in this unit |
| A-2 | Use "**Vocational and Technical Education in NC**" as a handout or a transjparency | Included in this unit |
| A-3 | Use "**Marketing Education**" as a handout or transparency | Included in this unit |
| A-4 | Use "**Fashion Merchandising**" as a handout or a transparency | Included in this unit |
| A-5 | Use "**Objectives of Fashion Merchandising**" as a handout or transparency | Included in this unit |

# DEFINITION OF VOCATIONAL AND TECHNICAL EDUCATION

## A Program Of Study Designed

## To Provide For:

1. Meeting Individual Needs
2. Meeting Individual Interests
3. Meeting Individual Abilities
4. Meeting Individual Aspirations
5. Obtaining Gainful Employment
6. Preparing for Advanced Education
7. Practical Life Application

# Vocational and Technical Education in North Carolina

1. Agriculture Education
2. Business and Office Education
3. Career Exploration
4. Health Occupations
5. Home Economics
6. Marketing Education
7. Technology Education
8. Trade and Industrial Education

# DEFINITION OF MARKETING EDUCATION

## A Program Of Instruction Designed To Prepare Students For:

A. Entry level, Mid-management, or Entrepreneurial Careers.

B. Advanced Education In Marketing

# FASHION MERCHANDISING

A Marketing Education course designed to prepare students for entry level and mid-management careers in apparel and accessories marketing.

# OBJECTIVES OF FASHION MERCHANDISING

To assist students in....

1. Making realistic career choices in apparel and accessories marketing
2. The attainment of occupational objectives
3. Becoming and continuing to be efficient workers
4. Developing initiative and leadership
5. Understanding the social and economic values of our economic system
6. Planning post-secondary educational experiences for further career preparation in apparel and accessories marketing

## CONTENT/TEACHING OUTLINE

### A. ORIENTATION

**COMPETENCY:** 001. Explain the components of the Fashion Merchandising course.

**OBJECTIVE:** 1.01. Describe the basic content and organization of the Fashion Merchandising course as part of the Marketing Education program

C. Explain the organization of the program
- 1. Program components **A - 1**
  - a. Classroom instruction **A - 2**
  - b. Classroom/laboratory
  - c. Cooperative Education **A - 3**
    - (1) Agreement forms/rules
    - (2) Training stations & sponsors
    - (3) Training plans
    - (4) Record
  - d. Projects/internship **A - 4**
  - e. DECA (see comp. obj. 1.02)
- 2. Content and competencies
  - a. Define competency: the knowledge, skills, and/or attitude necessary for performing certain tasks **A - 5**
  - b. competency areas for overall program **A - 6**
    - (1) Economic foundations
    - (2) Marketing/business foundations
    - (3) Human resource foundations
  - c. Content of Fashion Merchandising course **A - 7**
    - (1) Orientation
    - (2) Overview
    - (3) Evolution of Fashion
    - (4) Career Development
    - (5) Selling
    - (6) Sales Related
    - (7) Risk Management
    - (8) Promotion
- 3. Courses and sequence **A - 8**
- 4. Roles of participants **A - 9**
  - a. Student
  - b. Teacher-coordinator
  - c. Employer/training sponsor
  - d. Parents/guardians
  - e. Advisory committee
  - f. School Administrator

**UNIT TITLE:** **ORIENTATION**

**COMPETENCY:** 001. Explain the components of the Fashion Merchandising course

**OBJECTIVE:** 1.01. Describe the basic content and organization of the Fashion Merchandising course as part of the Marketing Education program

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A-1** | Use **"Total Marketing Education Program"** as a handout or transparency | Included in this unit |
| **A-2** | Discuss course outline, blueprint, grades, etc. with students | SDPI |
| **A-3** | Discuss co-op rules and forms | SDPI |
| **A-4** | Discuss research projects and internships | |
| **A-5** | Use **"Competency"** as a transparency | Included in this unit |
| **A-6** | Use **"Marketing Competency Areas"** as a transparency | Included in this unit |
| **A-7** | Distribute copies of Fashion Merchandising course blueprint. Discuss the unit titles and competencies. | SDPI |
| **A-8** | Use **"Scope and Sequence"** as a handout or transparency. Discuss courses at your school | Included in this unit |
| **A-9** | Use **"Roles"** as a handout or transparency | Included in this unit |

# TOTAL MARKETING EDUCATION PROGRAM

A. CLASSROOM INSTRUCTION

B. CLASSROOM/LABORATORY

C. COOPERATIVE EDUCATION

D. PROJECTS/INTERNSHIPS

E. DECA

# COMPETENCY

**A competency is a knowledge, skill, or attitude needed to perform tasks in a marketing occupation as determined by workers in that occupation.**

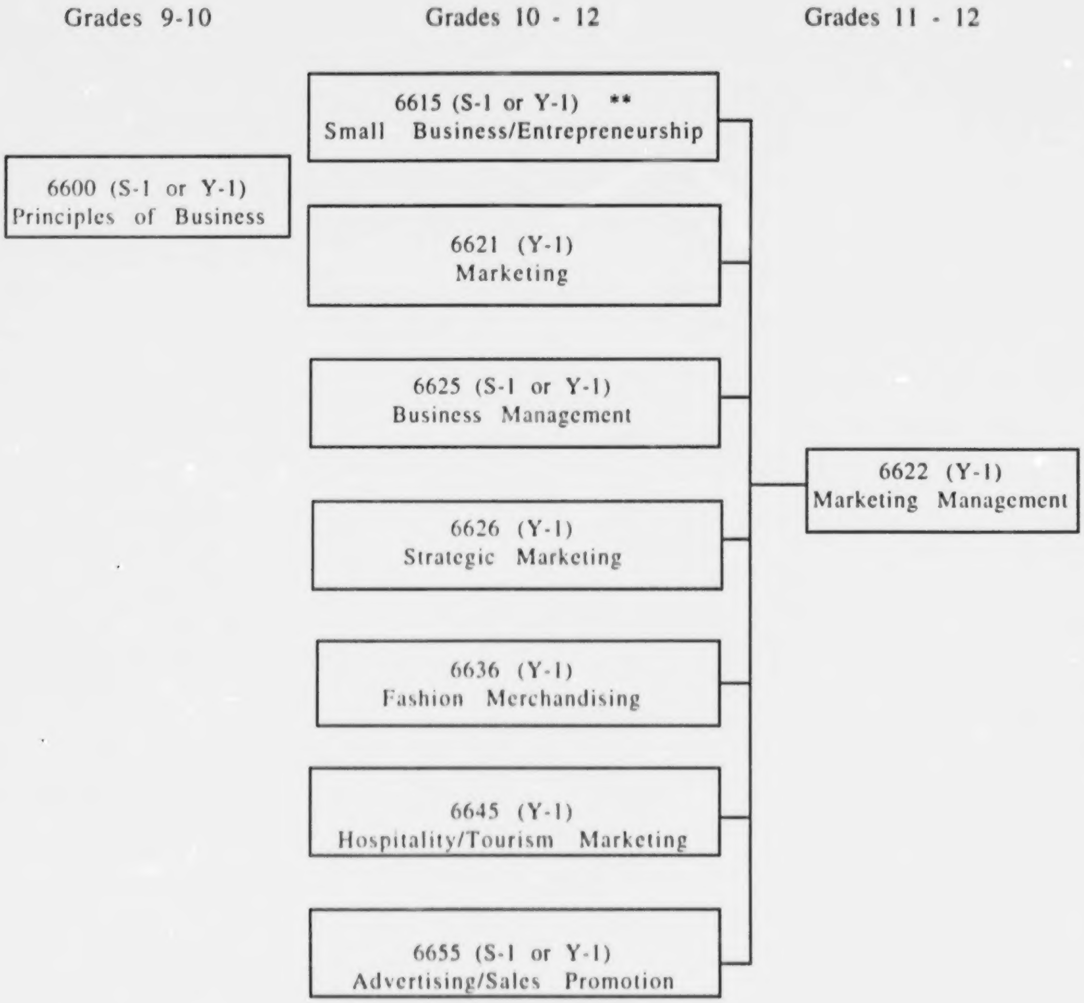
# MARKETING COMPETENCY AREAS

## ECONOMIC FOUNDATIONS

## MARKETING AND BUSINESS FOUNDATIONS

## HUMAN RESOURCE FOUNDATIONS

# Scope and Sequence Chart for Marketing Education


Grades 9-10
Grades 10 - 12
Grades 11 - 12
6615 (S-1 or Y-1) **
Small Business/Entrepreneurship
6600 (S-1 or Y-1)
Principles of Business
6621 (Y-1)
Marketing
6625 (S-1 or Y-1)
Business Management
6622 (Y-1)
Marketing Management
6626 (Y-1)
Strategic Marketing
6636 (Y-1)
Fashion Merchandising
6645 (Y-1)
Hospitality/Tourism Marketing
6655 (S-1 or Y-1)
Advertising/Sales Promotion

NOTES: (S-1) = 1 semester, 1 period
(Y-1) = 1 year, 1 period
Solid lines represent prerequisites.
Courses are shown at first grade level to be offered and may be offered at any succeeding grade level.
**May be offered as a third level course or may enroll students with no prerequisite.
Cooperative on-the-job training, internships, and/or production work activities are strongly encouraged for each student enrolled who is at least 16 years of age.

# ROLES

A. STUDENTS

B. TEACHER COORDINATOR

C. EMPLOYER/TRAINING SPONSOR

D. PARENTS/GUARDIANS

E. ADVISORY COMMITTEE

F. SCHOOL ADMINISTRATION

## CONTENT/TEACHING OUTLINE
## A. COURSE ORIENTATION

**COMPETENCY:** 001. Explain the components of the Marketing Education program

**OBJECTIVE:** 1.02 Explain the value of DECA as an integral part of the Marketing Education program

A. Explain the objectives of DECA **A-1, A-2**
   1. General information
      a. DECA is a vocational student organization designed to attract students into marketing careers
      b. DECA encourages the understanding of free enterprise
      c. DECA encourages civic responsibility
      d. DECA maintains a series of competitive events
      e. DECA offers awards and recognition
      f. DECA maintains a scholarship program
      g. DECA is developing leaders in marketing, management and entrepreneurship
      h. DECA is one of the 3 integral parts parts of the Marketing Education program
      i. National headquarters for DECA is in Reston, VA
      j. North Carolina headquarters for DECA is in Raleigh, NC

   2. Purposes of DECA **A-3, A-4**
      a. To develop leadership in the field of marketing that is competitive, aggresive, self-reliant and cooperative
      b. To develop a sense of individual responsibility
      c. To promote opportunities for intelligent career choices in the field of marketing
      d. To allow practical application of the principles of marketing through competitive activities
      e. To encourage use of ethical practices in business
      f. To provide for mental and physical health
      g. To develop respect for education in marketing which will contribute to vocational competence
      h. To engender an understanding of, and an appreciation for our free competitive enterprise system and social obligations of those engaged in marketing
      i. To serve as a means of interpreting the instructional program for business persons, faculty, parents and students

   3. DECA benefits **A-5, A-6**
      a. Sense of belonging
      b. Group participation
      c. Motivational involvement
      d. Competitive involvement
      e. Personal growth and development

**UNIT TITLE:** A. COURSE ORIENTATION

**COMPETENCY:** 001. Explain the components of the Marketing Education program

**OBJECTIVE:** 1.02 Explain the value of DECA as an integral part of the Marketing Education program

| ACTIVITIES | PLANNING NOTES/ ACTIVITIES |
|---|---|
| A-1 Use **"DECA General Information"** as a handout | Included in this unit |
| A-2 Invite a DECA state or district officer to your school to make a presentation about DECA to your classes or local chapter | NCDECA |
| A-3 Use **"Purposes of DECA"** as a handout or transparency | Included in this unit |
| A-4 Have student groups brainstorm, develop and discuss with the class, activities that could be used to meet DECA objectives | |
| A-5 Use **"Benefits DECA Provides"** as a handout or transparency | Included in this unit |
| A-6 Invite a local civic club leader to your class or local chapter to discuss the benefits of civic involvement | |

# DECA: AN ASSOCIATION OF MARKETING STUDENTS
# GENERAL INFORMATION

In order to understand the Marketing Education program, you need to have a clear understanding of DECA and the opportunities DECA provides. You need to be familiar with the purposes of DECA and the growth DECA has enjoyed.

## GENERAL INFORMATION

1. DECA is the only youth organization operating through the public schools of the nation to attract young people to careers in marketing.

2. DECA encourages the understanding of free enterprise and economic awareness, through individual instruction, chapter projects, competency-based competitive events, exposure to successful business leaders and by practical experience in marketing.

3. DECA encourages civic responsibility through professional conferences, chapter activities, school service projects and support of community activities.

4. DECA maintains a series of district, state, and national competitive events, all designed to stimulate and motivate classroom instruction, career awareness and vocational competence.

5. DECA believes in competition and offers awards and recognition to student members for outstanding accomplishment.

6. DECA maintains its own scholarship program to assist and encourage its members toward higher education. North Carolina DECA provides scholarships through the T. Carl Brown Scholarship Fund.

# DECA: AN ASSOCIATION OF MARKETING STUDENTS
## GENERAL INFORMATION
## (CONTINUED)

7. DECA is supported by membership dues, contributions from businesses, and royalties on sales projects. The North Carolina DECA staff, however, is not paid through these DECA funds.

8. All contributed funds are used directly for student benefit through a program of youth activity:

   Awards and Recognition
   Career Development Conferences
   Leadership Conferences
   Program Development
   Public Information
   Leadership Training
   Scholarships

9. Support of DECA will help in developing leaders in marketing, management, and entrepreneurship.

10. DECA is one of three integral parts of the Marketing Education program. The other two components are class instruction and on-the-job training.

44

# PURPOSES OF DECA

- TO DEVELOP LEADERSHIP IN THE FIELD OF MARKETING THAT IS COMPETENT, ASSERTIVE, SELF-RELIANT AND COOPERATIVE
- TO DEVELOP A SENSE OF INDIVIDUAL RESPONSIBILITY
- TO PROVIDE OPPORTUNITIES FOR INTELLIGENT CAREER CHOICES IN THE FIELD OF MARKETING
- TO ALLOW PRACTICAL APPLICATION OF THE PRINCIPLES OF MARKETING THROUGH COMPETITIVE ACTIVITIES
- TO ENCOURAGE USE OF ETHICAL PRACTICES IN BUSINESS
- TO PROVIDE FOR MENTAL AND PHYSICAL HEALTH THROUGH SATISFACTORY SOCIAL AND RECREATIONAL ACTIVITIES
- TO DEVELOP RESPECT FOR EDUCATION IN MARKETING WHICH WILL CONTRIBUTE TO VOCATIONAL COMPETENCE
- TO ENGENDER AN UNDERSTANDING OF, AND AN APPRECIATION FOR OUR FREE COMPETITIVE ENTERPRISE SYSTEM
- TO DEVELOP AN APPRECIATION OF CIVIC AND SOCIAL OBLIGATIONS OF THOSE ENGAGED IN MARKETING
- TO SERVE AS A MEANS OF INTERPRETING THE MARKETING INSTRUCTIONAL PROGRAM FOR BUSINESSPERSONS, FACULTY, PARENTS AND STUDENTS

# BENEFITS DECA PROVIDES

A. SENSE OF BELONGING

B. GROUP PARTICIPATION
(LEARNING TO WORK WITH OTHERS)

C. MOTIVATIONAL INVOLVEMENT

D. COMPETITIVE INVOLVEMENT
(QUEST FOR EXCELLENCE)

E. PERSONAL GROWTH AND DEVELOPMENT

## CONTENT/TEACHING OUTLINE
## A. COURSE ORIENTATION

**COMPETENCY:** 001. Explain the components of the Marketing Education program

**OBJECTIVE:** 1.02 Explain the value of DECA as an integral part of the Marketing Education program

B. Explain the basic facts concerning DECA

1. Basic facts **A-1, A-2, A-3**
    a. Name
    b. Publications
    c. Colors
    d. Emblem
    e. Tagline
2. Organization **A-4**
    a. Divisions of DECA
        b. Levels of DECA
        c. State districts
        d. National regions
3. Competency based competitive events-occupational areas
4. Competency based competitive events-instructional areas
5. Governance
    a. Professional staff
    b. Leadership Council
    c. Student leadership
6. Dues structure
7. North Carolina vocational student organizations (VSO's)**A-5, A-6, A-7**

**UNIT TITLE: A. COURSE ORIENTATION**

**COMPETENCY:** 001. Explain the components of the Marketing Education program

**OBJECTIVE:** 1.02 Explain the value of DECA as an integral part of the Marketing Education program

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| A - 1 Use **"DECA Facts and Terminology"** as a handout or transparency | Included in this unit |
| A - 2 Use **"DECA Tagline"** as a transparency | Included in this unit |
| A - 3 Use **"DECA Facts Worksheets"** as a handout or transparency | Included in this unit |
| A - 4 Use **"Levels of DECA Organization"** as a handout or transparency | Included in this unit |
| A - 5 Use **"VSO's in North Carolina"** as a handout | Included in this unit |
| A - 6 Read from *NC DECA* Handbook, **"Marketing Education and DECA Facts"** | *NC DECA* |
| A - 7 Identify your local school VSO's and share with class | |

# DECA FACTS AND TERMINOLOGY

## PUBLICATIONS

National - DECA Dimensions

State - The North Carolina DECA Connection

## DECA COLORS

Blue and Gold

## DECA EMBLEM

Leadership Development

Social Intelligence

DECA

An Association of Marketing Students

Vocational Understanding

Civic Consciousness

## DIVISIONS OF DECA

1. High School
2. Delta Epsilon Chi
3. Alumni
4. Professional

## LEVELS OF DECA

1. National
2. Regional
3. State
4. District
5. Local

# DECA TAGLINE

## DEVELOPING LEADERS

## FOR

## MARKETING, MANAGEMENT

## AND ENTREPRENEURSHIP

# DECA FACTS WORKSHEET

1. The full name of DECA is:
______________________________________________________.

2. DECA colors are ________, standing for ______________ _______, and ____________, standing for ________________.

3. DECA publications include ____________________, the national newsletter and _________________, the North Carolina newsletter.

4. The four points of the DECA emblem are:
_______________________
_______________________
_______________________
_______________________

5. The DECA Tagline is: Developing ____________ in ____________________, ____________________, and ______________________________.

# LEVELS OF DECA ORGANIZATION

## NATIONAL

THE COMBINATION OF ALL FIFTY STATES PLUS PUERTO RICO, GUAM, VIRGIN ISLANDS, CANADA, AND THE DISTRICT OF COLUMBIA COMPOSE THE NATIONAL LEVELS OF DECA.

## REGIONAL

NATIONAL DECA IS SUBDIVIDED INTO FOUR REGIONS THEY ARE WESTERN, CENTRAL, NORTH ATLANTIC AND SOUTHERN. NORTH CAROLINA IS A MEMBER OF THE SOUTHERN REGION.

## STATE

ALL DECA CHAPTERS IN NORTH CAROLINA ARE CHARTERED BY AND COMPRISE THE NORTH CAROLINA ASSOCIATION OF DECA.

## DISTRICT

ALL *NC DECA* CHAPTERS ARE AFFILIATED WITH A DESIGNATED GEOGRAPHICAL AREA (DISTRICT). *NC DECA*: DIVIDED INTO SIXTEEN DISTRICTS.

## LOCAL

LOCAL DIVISIONS OF *NC DECA* ARE CALLED CHAPTERS. EACH SCHOOL IN NORTH CAROLINA WITH A MARKETING EDUCATION PROGRAM MAY ESTABLISH ONE DECA CHAPTER.

# VOCATIONAL STUDENT ORGANIZATIONS IN NORTH CAROLINA

**DECA -** DECA: AN ASSOCIATION OF MARKETING STUDENTS is a co-curricular student organization for high school and college students interested in careers in marketing, management, and entrepreneurship. DECA's major goal: the development of competent marketing professionals and successful entrepreneurs.

**FBLA -** FUTURE BUSINESS LEADERS OF AMERICA is a national organization of high school business and office education students. The major goal is to develop competent, aggressive business leadership.

**FFA -** FUTURE FARMERS OF AMERICA is a national organization of students enrolled in vocational agriculture/agribusiness. The primary aim is the development of leadership, cooperation and citizenship.

**FHA -** FUTURE HOMEMAKERS OF AMERICA is a national HERO organization of students who are or have been enrolled in home economics education; HERO chapters are, for students enrolled in home economics related to gainful employment. The goal is to help youth assume their roles in society.

**HOSA -** HEALTH OCCUPATIONS STUDENTS OF AMERICA is a national organization for students enrolled in health occupations education. HOSA activities provide occupational as well as leadership skills.

**VICA -** VOCATIONAL INDUSTRIAL CLUBS OF AMERICA is an organization of trade and industrial education students. VICA provides experiences that trade, preparatory and cooperative students need to grow in leadership, citizenship and character.

**CECNA-** CAREER EXPLORATION CLUBS OF NORTH CAROLINA involves students enrolled in prevocational programs (grades 7-9) in North Carolina.

**TSA-** TECHNOLOGY STUDENT ASSOCIATION involves students interested in highly technical careers.

## CONTENT/TEACHING OUTLINE
## A. COURSE ORIENTATION

**COMPETENCY:** 001. Explain the components of the Marketing

**OBJECTIVE:** 1.02 Explain the value of DECA as an integral part of the Marketing Education program

C. Explain opportunities available at DECA conferences/activities **A - 1**

1. Objective: To provide worthwhile activities to assist students in career development as they prepare to be marketing leaders of tomorrow
2. Goals:
    a. To provide all DECA divisions an opportunity to conduct business
    b. To provide a forum for all competitive event programs
    c. To provide delegates and advisors an opportunity to obtain information regarding occupations, education and career opportunities
    d. To provide an opportunity for delegates to assist in the growth and development of DECA
    e. To provide delegates an opportunity to develop human relations abilities by participating in scheduled social and educational activities
3. Conferences
    a. Marketing Leadership Conference (MLC)
    b. Southern Region Conference (SRC)
    c. District Officer Training (DOT)
    d. Local Officer Training (LOT)
    e. Marketing Competitive Events Conference (MCEC)
    f. State Career Development Conference (CDC)
    g. National Career Development Conference (NCDC)

4. Competency Based Competitive Events **A-2, A-3**
    a. Advertising and Visual Merchandising
    b. Apparel and Accessories Master Employee
    c. Apparel and Accessories Supervisory
    d. Finance and Credit
    e. Food Marketing Master Employee
    f. Food Marketing Supervisory
    g. Full Service Restaurant Management
    h. Quick Serve Restaurant Management
    i. Retail Merchandising Master Employee
    j. Retail Merchandising Supervisory
    k. Vehicle and Petroleum Marketing
    l. General Marketing
    m. Hospitality and Tourism Marketing

**UNIT TITLE:** A. COURSE ORIENTATION

**COMPETENCY:** 001. Explain the components of the Marketing Education program

**OBJECTIVE:** 1.02 Explain the value of DECA as an integral part of the Marketing Education program

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| A-1 Use **"DECA Conferences"** as a handout or transparency | Included in this unit |
| A-2 Use **"Competency Based Competitive Events"** as a handout | Included in this unit |
| A-3 Show and discuss the video: **"Accept the Challenge: Preparing for DECA Competitive Events"** | *NC DECA* |

# DECA CONFERENCES

**OBJECTIVE**

The purpose of all DECA conferences is to provide worthwhile activities to assist students in career development as they prepare to be marketing leaders of tomorrow.

**GOALS**

1. To provide all DECA divisions an opportunity to conduct necessary business
2. To provide a forum for the competitive event program
3. To provide delegates and advisors an opportunity to obtain information regarding occupational, educational and career opportunities
4. To provide an opportunity for delegates to assist in the growth and development of DECA
5. To provide delegates an opportunity to develop poise and human relations abilities by participation in scheduled social and educational activities

**MARKETING LEADERSHIP CONFERENCE (MLC)**

The MLC is held at a location determined by district chapter advisors. Election of district officers and leadership training are usually conducted at this time. Career-related workshops are held for DECA members. Attendance is open to **all chapter members** provided:

1. State and national dues have been paid
2. Written approval of the coordinator and parent or guardian is secured
3. The student meets local policies regarding grades

# DECA CONFERENCES (CONTINUED)

| | |
|---|---|
| **SOUTHERN REGION CONFERENCE (SRC)** | The purpose of the SRC is to provide leadership development for local chapter officers and selected members who will benefit from participation in leadership training activities.<br>The location of SRC is on a rotating basis among the states in the Southern Region of DECA. It is held at the beginning of the school year. Business overviews, workshops and leadership training are conducted.<br>Registration forms, dates, locations and other information will be distributed by the NC-DECA advisor. The host state will determine the number of participants each state is allowed based on their DECA membership. |
| **DISTRICT OFFICER TRAINING (DOT)** | The purpose of DOT is to provide leadership development for newly elected district officers. DOT is held in November after all districts have elected their officers for the year. The location is selected by the state DECA advisor.<br>Only district officers may attend DOT in addition to state officers. Individual district officers may pay their own expenses unless their district or chapter pays them. |
| **LOCAL OFFICER TRAINING (LOT)** | LOT provides leadership development for newly elected local officers. LOT is held after district officers have attended DOT and all chapters have elected their local officers. The location is selected by district advisors. Expenses are paid by local chapters or the local officers. |

# DECA CONFERENCES (CONTINUED)

**MARKETING COMPETITIVE EVENTS CONFERENCE (MCEC)**

The purpose of MCEC is to select district competitive event participants to the State Career Development Conference.

MCEC is held at least one month before State Career Development Conference at a site determined by the district chapter advisors.

Attendance at MCEC is limited to competitive event participants who:

1. have paid state and national dues
2. have written approval of the coordinator and parents or guardians
3. meet local policies regarding grades

**STATE CAREER DEVELOPMENT CONFERENCE (CDC)**

State CDC is a statewide conference held during the spring at a location determined by the state Marketing Education staff. At this time state finalists in all competitive events are determined along with election of state officers. Finalists may represent North Carolina DECA in competitive events at the National Career Development Conference. General business meetings are also held.

Attendance, registration and housing information will be distributed by *NC DECA*.

Attendance at State CDC may be limited to:

1. Official chapter voting delegates
2. District and state officers
3. National officers
4. All proficiency winners in district competency based competitive events
5. All participants in competency based series not held on the district level
6. Individual written event/chapter project participants
7. One chapter ambassador as approved by the North Carolina DECA Advisor
8. Marketing Education professional personnel

## DECA CONFERENCES (CONTINUED)

**NATIONAL CAREER DEVELOPMENT CONFERENCE**

National CDC brings together DECA members from all over the country at the end of each school year. Sites are rotated among various regions. Student members participate in national level competition in all DECA competitive events, national recognition, election of regional vice-presidents and a national president, and workshops.

Information regarding attendance, conference registration, and housing is distributed by the state advisor.

Attendance at the National CDC is based on a percentage of the total *NC DECA* membership alloted by the national association. Those attending from North Carolina include:

1. all state officers
2. state winners/finalists in competitive events held at the national level
3. other participants representing North Carolina with approval of the State DECA Advisor and the local school system

# COMPETENCY BASED COMPETITIVE EVENTS

There are several levels of competence in marketing occupations. There are certain competencies needed by entry-level employees (master employee level) and far more needed by those planning to advance into managerial positions (supervisory level). Therefore, DECA competitive events are offered at these two levels in specific occupational areas.

Whether or not both areas are offered will vary according to the occupational area. For example, it is conceivable that high school students can acquire supervisory skills applicable to the apparel and accessories occupational area and enter full-time employment at this level upon graduation, if not before. Therefore, two levels of competition are offered in the occupational area. In the case of advertising and visual merchandising, the competencies identified for supervisory level positions cannot be realistically taught and acquired at the high school level, therefore, DECA does not offer supervisory level competition in advertising and visual merchandising.

Currently, DECA is offering series competition in nine occupational areas. Broad descriptions of the occupational areas and representative positions at the master employee level and supervisory level are provided. Competencies which are used to develop all events in each series may be purchased from DECA RELATED MATERIALS.

## A. ADVERTISING AND VISUAL MERCHANDISING

Advertising and visual merchandising is a highly competitive, fast paced and rapidly changing field in which workers must continually sharpen their skills to perform effectively. Workers in this field are involved in planning, development, implementation and evaluation tasks, and in demand creation and sales promotion activities in various enterprises, such as advertising agencies, display houses, retail and wholesale establishments and print and broadcast media.

MASTER EMPLOYEE LEVEL competition is designed around those competencies needed for beginning employment which individuals normally assume when they enter this occupational area. Representative job titles at this level include: display assistant, advertising assistant, copywriter, layout person, media salesperson and advertising solicitor.

## B. APPAREL AND ACCESSORIES

Apparel and Accessories marketing is fiercely competitive and continually changing: workers buy stock, advertise, display and sell clothing and accessories. It is part of the broader field of fashion merchandising, which includes the design and production of ready-to-wear, the distribution of merchandise and the selling of fashion apparel/accessories to the consumer.

MASTER EMPLOYEE LEVEL competition is designed around those competencies needed for beginning employment which individuals normally assume when they enter this occupational area. Representative job titles at this level include: salesperson, counterperson, customer service clerk, cashier, stockperson, display assistant and receiving clerk.

SUPERVISORY LEVEL competition is designed around those competencies needed for that range of employment which includes the management group responsible for the interpretation and execution of policies and procedures for the successful operation of units, departments, or divisions. Representative job titles at this level include: assistant department manager, assistant buyer, special events director, training manager and assistant fashion coordinator.

## C. FINANCE AND CREDIT

The field of finance and credit is characterized by its prestige, its excitement, and its service to people in all walks of life. Finance and credit occupations may be found in such institutions as banks, savings and loan associations, consumer finance companies, credit unions, and credit departments of retail, wholesale and service businesses.

MASTER EMPLOYEE LEVEL competition is designed around those competencies needed for beginning employment which individuals normally assume when they enter this occupational area. Representative job titles at this level include: teller, credit clerk, safe deposit clerk, telephone collector, credit interviewer and runner.

## D. FOOD MARKETING

The retail food industry represents one of the largest single retail industries in the United States in terms of both volume of sales and number of persons employed. Workers in this field are involved in various marketing functions and tasks in retail and wholesale establishments primarily dealing with food products for home preparation and consumption or for commercial and institutional use in their places of food service.

MASTER EMPLOYEE LEVEL competition is designed around those competencies needed for beginning employment which individuals normally assume when they enter this occupational area. Representative job titles at this level include: cashier, produce clerk, stock clerk, bagger, bakery clerk and receiving clerk.

SUPERVISORY LEVEL competition is designed around those competencies needed for that range of employment which includes the management group responsible for the interpretation and execution of policies and procedures for the successful operation of units, departments or divisions. Representative job titles include: assistant store manager, front end supervisor, assistant department manager, head cashier and manager trainee.

## E. FULL SERVICE RESTAURANT MANAGEMENT

Restaurant marketing and management is a rapidly growing field that offers unlimited opportunity to qualified people. Workers in this field are involved in various marketing functions and tasks performed in establishments serving prepared food and beverages for consumption on their premises or at a place designated by a customer. Competition in this area is related to full-service restaurants.

This level of competition is designed around those competencies needed for that range of employment which is needed for beginning employment and includes competencies needed for supervisory and management personnel. Representative job titles at this level include: cashier, waiter/waitress and assistant manager.

## F. QUICK SERVE RESTAURANT MANAGEMENT

Quick serve restaurants are a rapidly growing segment of the restaurant marketing and management field. Workers in this field are involved in various marketing functions and tasks performed in establishments serving prepared food and beverages for consumption on their premises or at a place designated by a customer. Competition in this area is related to fast-food restaurant establishments.

This area of competition is designed around those competencies needed for that range of employment which is needed for beginning employment and includes competencies needed for supervisory and management personnel. Representative job titles at this level include: counter crew, counter supervisor and assistant manager.

## COMPETENCY BASED COMPETITIVE EVENTS (CONT.)

### G. RETAIL MERCHANDISING

Retail merchandising covers department stores, discount stores, variety stores and multi-line drugstores. Workers in this field are involved in performing routine and complex tasks in relation to merchandising practices and concepts of mass merchandising, rather than in-depth knowledge of a single-line product or service. Occupational mobility in this field involves multiple experiences in different marketing functions and merchandise lines and service areas.

MASTER EMPLOYEE LEVEL competition is designed around those competencies needed for beginning employment which individuals normally assume when they enter this occupational area. Representative job titles at this level include: salesclerk, salesperson, demonstrator, cashier, stock clerk, receiving clerk, shipping clerk and marking clerk.

SUPERVISORY LEVEL competition is designed around those competencies needed for that range of employment which includes the management group. Representative job titles at this level include: section manager, floor supervisor, stock supervisor, assistant department manager, customer services manager and manager trainee.

### H. VEHICLES AND PETROLEUM MARKETING

Vehicles and petroleum marketing covers both the marketing of petroleum products and vehicles/automotive parts. Workers in this field are involved in performing various marketing functions and tasks in the distribution of vehicles and petroleum products. Competition for this occupational level is limited to retail distribution. Representative job titles for this area include: salesperson, counter clerk, station attendant and shift manager.

### I. GENERAL MARKETING

General Marketing covers a variety of marketing functions and tasks performed by workers in various marketing occupations in a comprehensive rather than strictly in-depth approach regarding knowledge of product or service lines.

MASTER EMPLOYEE LEVEL competition is designed around those competencies needed for beginning employment which individuals would normally assume when they enter this area. Representative job titles include: sales person and customer service clerk.

SUPERVISORY LEVEL competition is designed around those competencies needed for that range of employment which includes the management group. Representative job titles include: section manager, customer service manager, sales manager and department manager.

### J. HOSPITALITY AND TOURISM MARKETING

The field of hospitality and tourism is a dynamic, growing area. Hospitality and Tourism covers those tasks performed in travel agencies, hotels/motels, meeting planning and special events coordination. Representative job titles include: travel agent, meeting planner, front desk clerk, front desk supervisor, concierge, sales representative and special events coordinator.

## CONTENT/TEACHING OUTLINE
## A. COURSE ORIENTATION

**COMPETENCY:**001. Explain the components of the Marketing Education program

**OBJECTIVE:** 1.02 Explain the value of DECA as an integral part of the Marketing Education program

C. Explain opportunities available at DECA conferences/activities **A-1, A-2**

5. Individual Competency Based Written Events
    a. Occupational Written Events
        (1) Business, Personal and Financial Services Marketing
        (2) Food Marketing
        (3) General Marketing
        (4) Hospitality and Recreation Marketing
        (5) Specialty Store Retailing
        (6) Entrepreneurship
    b. Phillips Petroleum Individual Free Enterprise Project
    c. Entrepreneurship Participating Event
    d. Entrepreneurship Written Event
    e. Fashion Merchandise Promotion Plan

6. DECA Chapter Events
    a. Phillips Petroleum Chapter Free Enterprise Project
    b. H. Naylor Fitzhugh Learn and Earn Project
    c. Seven Up/MDA Civic Consciousness Project
    d. Creative Marketing Project
    e. Chapter Public Relations Project
    f. Chapter Activities Award Project

D. Identify dates of DECA conferences/activities **A-3**

1. MLC
2. SRC
3. DOT
4. LOT
5. MCEC
6. STATE CDC
7. NATIONAL CDC

**UNIT TITLE:A. COURSE ORIENTATION**

**COMPETENCY:**001. Explain the components of the Marketing Education program

**OBJECTIVE:** 1.02 Explain the value of DECA as an integral part of the Marketing Education program

| ACTIVITIES | | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A-1** | Use **"Individual Competency Based Written Events"** as a handout | Included in this unit |
| **A-2** | Use **"DECA Chapter Events"** as a handout | Included in this unit |
| **A-3** | Refer to the *NC DECA* Handbook for calendars, general information, Marketing Education information and DECA facts. | *NC DECA* Handbook |

# INDIVIDUAL COMPETENCY BASED WRITTEN EVENTS

## A. OCCUPATIONAL WRITTEN EVENTS

Currently DECA is offering competency based written events in the following occupational areas:

1. Business, Personal and Financial Services Marketing
2. Food Marketing
3. General Marketing
4. Hospitality and Recreation Marketing
5. Specialty Store Retailing
6. Entrepreneurship

The current guidelines for these events are available through The DECA Guide. These activities were developed because it was felt that specialized activities should be developed for those DECA members who wished to compete but were uninterested in participatory-type competition. The events are competency based and developed within an occupational category. During competition, all participants are scheduled for an oral presentation and/or defense of the written content.

Competency based written events provide an opportunity for a student to develop and demonstrate essential competencies as they apply to their occupational area. The written event for the occupational area consists of two major parts: the written document and the student interview. The first step in preparing for the event is to read carefully the objectives and description of the event including the format outline to be followed. The outline lists the topics which must be included in the written entry, and the competency list provides specific content to be included. Students then develop in-depth explanation and analysis in solving the marketing challenge or problems. The event is completed in report form, using strict guidelines. Students present their justification of ideas in front of judges who evaluate the merit of the project.

## B. INDIVIDUAL FREE ENTERPRISE PROJECT

DECA, in cooperation with the Phillips Petroleum Company, provides an opportunity for individual members to learn and tell others about America's free enterprise system through the Free Enterprise Project. As a service to the membership, Phillips produces and distributes a teaching manual on economic concepts. Additional copies of this student workbook can be purchased through DECA Related Materials.

The Individual Free Enterprise Project will be judged on the following: an essay of 500 words or less, presentations before civic groups, preparation of a bulletin board, display or exhibit or completion of The Jeans Factory computer simulation, one additional outstanding activity informing others about free enterprise, and an interview to demonstrate the student's understanding of free enterprise. More information is contained in the DECA Guide.

## C. ENTREPRENEURSHIP PARTICIPATING EVENT

The Entrepreneurship Participating Event involves the student development of a plan for a new business or enterprise. The plan is presented in three parts of no more than three typed pages each (double spaced). No points are awarded for the written part of the entry. An interview before judges is the method used to evaluate student performance, where the student's concept and practical execution of his/her ideas are reviewed.

# INDIVIDUAL COMPETENCY BASED WRITTEN EVENTS

## D. ENTREPRENEURSHIP WRITTEN EVENT

The Entrepreneurship Written Event involves the development of a proposal to start a new business, a self analysis, an analysis of the business situation, a description of the way the business will operate and detailed financial plans for the first 5 years of operation. Any type of business may be used.

Students will prepare the written event document accounting for a certain number of points and be interviewed regarding that document for points. Guidelines are available in the DECA GUIDE.

## E. FASHION MERCHANDISING PROMOTION PLAN

The Fashion Merchandising Promotion Plan involves the preparation of a seasonal, one-to-four-week sales promotion campaign based on research of local market conditions, customers, media and fashion merchandising trends in apparel and accessories.

Students, assuming the role of a management trainee, assemble the appropriate information, prepare fact sheets (maximum of nine pages) for the manager, and present and defend their proposals in an interview. Guidelines are available in the DECA GUIDE.

# DECA CHAPTER EVENTS

## A. CHAPTER FREE ENTERPRISE PROJECT

DECA, in cooperation with the Phillips Petroleum Company, provides an opportunity for chapters to learn about and tell others about America's free enterprise system through the Chapter Free Enterprise Project. This project seeks to encourage all DECA members in a chapter to have a better understanding of the American free enterprise system, to recognize what it means to their future, and to communicate this understanding to others.

Chapter entries will be judged on the following: essays of 500 words or less by all members; panel discussion and/or bulletin boards, displays, or exhibits by all chapter members; and an additional outstanding activity informing others about free enterprise.

## B. H. NAYLOR FITZHUGH LEARN AND EARN PROJECT

DECA provides an opportunity for chapters to learn about business operations through any type of fundraising activity. The project offers an educational, practical way to augment a DECA chapter's treasury. The basic purpose of the Learn and Earn Project is educational. It uses fundraising as the opportunity for hands-on learning experiences to benefit chapter members for years to come.

Learn and Earn Project entries should be reports and not manuals. Basically, the chapter's report should communicate what was learned and earned through the project; how it was conducted; and how the project results might be improved. The DECA Guide has more details.

## C. SEVEN UP/MDA CIVIC CONSCIOUSNESS PROJECT

DECA, in cooperation with the Seven-Up Company and the Muscular Dystrophy Association, provides an opportunity for chapters to (1) develop a better understanding of civic consciousness efforts, (2) make a contribution to a needed community service, and (3) learn and apply the principles of numerous components of marketing management. The Civic Consciousness Project is designed to allow members within a DECA chapter to develop leadership characteristics, self-confidence and/or self acceptance, high ethical standards in personal and business relationships, effective interpersonal relationships, greater proficiency in communications and social and business etiquette.

The Civic Consciousness Project is also designed to allow DECA members to study curriculum areas during classroom instruction and apply the principles, goals, objectives and concepts of these units to conducting a community service project. The units of instruction are marketing, operations, public relations, marketing research, selling, sales promotion and financial planning. Members will be given an overview of marketing management and exposure to the practices in operating a business.

This project has DECA chapter members develop a manual on the procedures of conducting their service project, how it is to be accomplished, and how the project benefits a cause or community, and the understanding of civic consciousness by chapter members.
Copies of the criteria for the project are mailed from National DECA to each chapter in early fall, and are explained in the DECA Guide.

## DECA CHAPTER COMPETITIVE EVENTS

### D. CREATIVE MARKETING PROJECT

DECA, in cooperation with the Sales and Marketing Executives, International, provides an opportunity for DECA chapters to (1) develop an analytical and creative approach to the marketing process and (2) actively engage members in a marketing activity in their community.

The project must offer actual or potential improvement-economic or social- of a specific business, the community, the state or the nation. Sample topics would include finding new markets for local products, promoting the community's resources, or increasing customer services. Criteria for this project are available through the DECA Guide published yearly by National DECA.

### E. CHAPTER PUBLIC RELATIONS PROJECT

The Chapter Public Relations Project provides an opportunity for participants to (1) develop and/or identify a theme for a public relations campaign, (2) plan and organize a public relations campaign in their local community, (3) implement a public relations campaign, and (4) evaluate the planning and implementation process.

The Chapter Public Relations Project involves the planning, organizing, implementation and evaluation of a single public relations campaign conducted by the chapter. The campaign may focus on any topic or subject of interest to the chapter and should involve the majority of the chapter members. An evaluation of the campaign's planning, organization and implementation must be included in the report. Look for more details in the DECA Guide.

### F. CHAPTER ACTIVITIES AWARD PROJECT

NCDECA provides an opportunity for local chapters in the state to plan a yearly program of work. Awards are presented to DECA chapters in three categories-one star, two star and three star awards, with the three star being the highest. Points are awarded based on the number and quality of projects completed by the chapter. Projects are completed in relation to points of the DECA Diamond.

Criteria for this activity are distributed at the beginning of the school year by the *NC DECA* Advisor. A chapter sends in verification forms for projects completed during a specified period. Awards are presented at the State CDC. Refer to the *NC DECA* Handbook for details of this project.

## GLOSSARY

**Committee**: In business, a group formed to deal with special problems or tasks.

**Competency**: A statement of the knowledge, skills, and/or attitudes in which proficiency is necessary for performing a certain task or group of tasks.

**Cooperative on-the-job Training**: (Cooperative Education) A cooperative effort between the school, community employers and parents or guardians of students to provide students with part time jobs related to the training they are receiving in school.

**Fashion Merchandising:** A Marketing Education course designed to prepare students for entry level and mid-management careers in apparel and accessories marketing.

**DECA**: DECA: An Association of Marketing Students. A vocational student organization for all students enrolled in Marketing Education, dedicated to developing leaders in marketing, management and entrepreneurship.

**Marketing Education:** A program of instruction designed to prepare people for careers in entry level, mid-management, or entrepreneurial positions, and/or for advanced education in keeping with their individual goals.

**Teacher Coordinator**: A certified professional educator responsible for coordinating the classroom, on-the-job-training, and leadership development activities of students enrolled in Marketing Education.

**Training Agreemnet**: A four party agreement between the school, the cooperative education student, the student's parents or guardians, and the training sponsor providing on-the-job-training which documents the student's participation in cooperative education.

**Training Plan**: A detailed list of all tasks a cooperative education student would be expected to learn while participating in cooperative on-the-job-training.

**Training Sponsor**: An individual working with an authorized training station who assists cooperative education students with their on-the-job-training.

**Training Station**: A community business which cooperates with the school to provide students with cooperative on-the-job-training.

**Vocational and Technical Education**: A program of study designed for meeting the individual needs, interests, and abilities of each student and which is designed to be realistic in light of opportunities for gainful employment.

# RESOURCES

Marketing Guide, North Carolina Department of Public Instruction.

North Carolina DECA Handbook, North Carolina Department of Public Instruction .

National Curriculum Framework and Core Competencies, MarkED, 1987.

# UNIT B

## OVERVIEW OF FASHION

## B. OVERVIEW OF FASHION

002. Explain the nature of fashion and the factors that influence fashion.

2.01 Explain the nature of fashion.

- A. Define fashion.
- B. Explain the importance of fashion.

2.02 Explain terminology relevant to the fashion industry.

2.03 Explain the major environmental factors that affect fashion interest and demand.

- A. Explain demographics/psychographics.
- B. Explain economics and the economic environment and technological advances.
- C. Explain the sociological environment.
- D. Explain psychological attitudes.

2.04 Explain marketing and the marketing functions and how they relate to the fashion industry.

- A. Define marketing.
- B. Explain the marketing concept.
- C. Define, explain, and identify the importance of each marketing function to the fashion industry.
- D. Explain the types of business ownership.

2.05 Explain the concept of market and market identification in the fashion industry.

- A. Define market
- B. Explain target markets.
- C. Identify demographic characteristics.
- D. Explain market segmentation.

2.06 Explain the concept of marketing strategies in the fashion industry.

- A. Define marketing strategy.
- B. Explain the marketing mix.
- C. Explain the importance of marketing strategies.

# CONTENT/TEACHING OUTLINE

## B. Overview of Fashion

**COMPETENCY:** 002. Explain the nature and the factors that influence fashion.

**OBJECTIVE:** 2.01 Explain the nature of fashion.

A. Define fashion: style (s) of clothing and accessories worn at a particular time by a particular group of people. **A-1**

B. Explain the importance of fashion.
   1. Influences every stage of life
   2. Influences desire to adorn ourselves
   3. Is a social statement
   4. Is a highly visible medium of communication
   5. Is one of the greatest economic forces today
   6. Causes changes in consumer goods
   7. Makes people want new products
   8. The thought of being unfashionable is a fate worse than death
   9. Can't always explain why and how fashion begins, becomes popular, and declines
   10. Is studied by sociologists, psychologists, and historians **A-2, A-3, A-4**

**UNIT TITLE:** **Overview of Fashion**

**COMPETENCY:**002. Explain the nature of fashion and the factors that influence fashion.

**OBJECTIVE:** 2.01 Explain the nature of fashion.

| ACTIVITIES | | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A-1** | Read page 4 **"The Importance of Fashion"** in FASHION MERCHANDISING, AN INTRODUCTION, 5th edition, 1990. | McGraw-Hill |
| **A-2** | Have students look at recent issues of WOMEN'S WEAR DAILY and find examples of fashion that represent the 10 reasons of importance given in outline. | Women's Wear Daily |
| **A-3** | Have students write a one-page paper on when and why fashion became an important issue for them. | |
| **A-4** | Have students complete **"Importance of Fashion."** Share ideas in small groups. | Included in this unit |

# IMPORTANCE OF FASHION

Discuss the following statements. Give the significance of each and an example of how each applies to the importance of fashion.

1. Men today are as influenced by and responsive to fashion as women.

2. Acceptance means that a fashion is considered appropriate to the occasion for which it is worn.

3. Many fashions exist simultaneously today.

## CONTENT/TEACHING OUTLINE

### B. Overview of Fashion

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion.

**OBJECTIVE:** 2.02 Explain terminology relevant to the fashion industry.

A. Review fashion merchandising vocabulary. **A-1, A-2, A-3**

1. Fashion language is important to the industry and students should be familiar with a variety of terms.
2. Stress importance of both pronunciation, spelling, and definition of vocabulary.

**UNIT TITLE:** **B. OVERVIEW OF FASHION**

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion.

**OBJECTIVE:** 2.02 Explain terminology relevant to the fashion industry.

| **ACTIVITIES** | | **PLANNING NOTES/ RESOURCES** |
|---|---|---|
| A-1 | Go over fashion merchandising vocabulary. Be sure everyone has a grasp of the terms. | Overview of Fashion Glossary included at the back of this unit |
| A-2 | Do Fashion Merchandising puzzle and check. | Included in this unit |
| A-3 | Play **FASHION LINGO**. Divide terms into sections and assign each section to a student. Have them write each term with definition on a 3 X 5 card. Then have them make a bingo board using their terms. Be sure all terms are on at least one bingo board. Use buttons or small squares or circles of colored paper to play game boards. Now you are ready to play **FASHION LINGO**. | Included in this unit |

## FASHION MERCHANDISING TERMINOLOGY

Find as many fashion merchandising terms in this word puzzle as you possibly can in the allotted time. The words may be found vertically or horizontally in the puzzle. DO NOT BEGIN UNTIL INSTRUCTED TO DO SO.

B A P P A R E L M O U L C E X W C P B L I N G E R I E N O Q V Y

K T W C D E R W Y X V U O P Q T X Y R W C E A C H U O W R C W X

Q W E R E T A I L I N G Y I O W T P X R Y J R A G S H E I O P W

Y U E R B A S I C S T O C K I P R Y I O W I M H G L X H Y W E I

X V Y C Y I D C S W B I W O P L I N G E R I E H W E Y U I O P W

X Y W I O L X P W E I O P W R B Y W I X P W N C N E O P H W Q U

Z Y W I O I N T I M A T E A P P A R E L V C T M I P W R E C W X

U W Y Z I N E R T A A B R E T U P E R I O D D N Q E V C D R T Y

O D E S I G N O P R E T A I L I N G U I O P I X P R I C E X I O

Z X C I Q W E R V K B R G L O P T O P H O U S E Q W E R T Y X P

Q R U L I N E V B E E G S H J K L W R U I O T E X T U R E W E R

P E R H F E C T H T R A F F I C L L I Q W E R Y U I O P X E R T

C U C O S T U M E H I C G H I O Q W C R X E I C R V T B Y U L F

W R T U I O X E C F G C H E W S X E E V B W C B W C T B Q W E B

I P R E E C T B Q W X E S E S T O P Q W X T T U R N O V E R Y B

X Z W T H O T I T E M S C T R U N K S H O W Y U I O P E W T B Q

B N N T Y U I O P Q E O C T B M W E T Y C O Q R T C I N B N O P

B N W E U I O P R Y R R I O R E A D Y T O W E A R Q R D C O E I

Y U B I O U G T R E C I J K L P G E E T U C Y V E N D O R P G F

Q M E R C H A N D I S E H J I O P T B R T X E B Q X T R A G S Z

I O P W E R T Y E V C S T Y L E H A N M U E T Y U I O P G J K L

Q R T Y X I O P T E T Y U I I L P I X H R E S O U R C E S O P W

U I P R I C E R A N G E W E N U O L X I I X E T W R E C W R T B

U P E R I G H I I X N W G Y E I O S X R E B I W O P Q W X T Z S

S R T W E B W Q L B I O P E B I O X P V R I U W O P B Q E B X W

W B Q T X T W B S O P W T B Y I W H O P G H I W P Q W T X B Y I

KEY:

## FASHION MERCHANDISING TERMINOLOGY

Find as many fashion merchandising terms in this word puzzle as you possibly can in the allotted time. The words may be found vertically or horizontally in the puzzle. DO NOT BEGIN UNTIL INSTRUCTED TO DO SO.

```
B A P P A R E L M O U L C E X W C P B L I N G E R I E N O Q V Y
K T W C D E R W Y X V U O P Q T X Y R W C E A C H U O W R C W X
Q W E R E T A I L I N G Y I O W T P X R Y J R A G S H E I O P W
Y U E R B A S I C S T O C K I P R Y I O W I M H G L X H Y W E I
X V Y C Y I D C S W B I W O P L I N G E R I E H W E Y U I O P W
X Y W I C L X P W E I O P W R B Y W I X P W N C N E O P H W Q U
Z Y W I O I N T I M A T E A P P A R E L V C T M I P W R E C W X
U W Y Z I N E R T A A B R E T U P E R I O D D N Q E V C D R T Y
O D E S I G N O P R E T A I L I N G U I O P I X P R I C E X I O
Z X C I Q W E R V K B R G L O P T O P H O U S E Q W E R T Y X P
Q R U L I N E V B E E G S H J K L W R U I O T E X T U R E W E R
P E R H F E C T H T R A F F I C L L I Q W E R Y U I O P X E R T
C U C O S T U M E H I C G H I O Q W C R X E I C R V T B Y U L F
W R T U I O X E C F G C H E W S X E E V B W C B W C T B Q W E B
I P R E E C T B Q W X E S E S T O P Q W X T T U R N O V E R Y B
X Z W T H O T I T E M S C T R U N K S H O W Y U I O P E W T B Q
B N N T Y U I O P Q E O C T B M W E T Y C O Q R T C I N B N O P
B N W E U I O P R Y R R I O R E A D Y T O W E A R Q R D C O E I
Y U B I O U G T R E C I J K L P G E E T U C Y V E N D O R P G F
Q M E R C H A N D I S E H J I O P T B R T X E B Q X T R A G S Z
I O P W E R T Y E V C S T Y L E H A N M U E T Y U I O P G J K L
Q R T Y X I O P T E T Y U I I L P I X H R E S O U R C E S O P W
U I P R I C E R A N G E W E N U O L X I I X E T W R E C W R T B
U P E R I G H I I X N W G Y E I O S X R E B I W O P Q W X T Z S
S R T W E B W Q L B I O P E B I O X P V R I U W O P B Q E B X W
W B Q T X T W B S O P W T B Y I W H O P G H I W P Q W T X B Y I
```

A - 3

# FASHION LINGO!

| | | | | |
|---|---|---|---|---|
| | | | | |
| | | | | |
| | | FREE!<br> | | |
| | | | | |
| | | | | |

## CONTENT/TEACHING OUTLINE

### B. Overview of Fashion

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion.

**OBJECTIVE:** 2.03 Explain the major environmental factors that affect fashion interest and demand.

A. Explain demographics/psychographics. **A - 1**

1. Demographics
    - a. Population studies that divide broad groups of consumers into smaller, more homogenous target segments
    - b.. Study population by areas, age, sex, family life cycle, race, religion, ethnic group, education, occupation, income
2. Psychographics
    - a. Studies that develop fuller, more personal portraits of potential customers and their lifestyles.
    - b. More fully predict consumer purchase patterns and distinguish users of a product.
    - c. Include personality, attitude, interests, personal opinions, actual products desired.
    - d. Help greatly in matching the image of a company and its products with type of consumer using the product.
    - e. Help companies understand and predict behavio of present and potential customers.

B. Explain economics and the economic environment and technological advances.

1. Economics: satisfying customers' wants and needs with limited resources (goods and services)
2. Economic environment
    - a. Consumer income
    - b. Population
3. Technological advances
    - a. Manufacturing equipment and processes
    - b. Agriculture
    - c. Communications
    - d. Transportation **A-2, A-3, A-4**

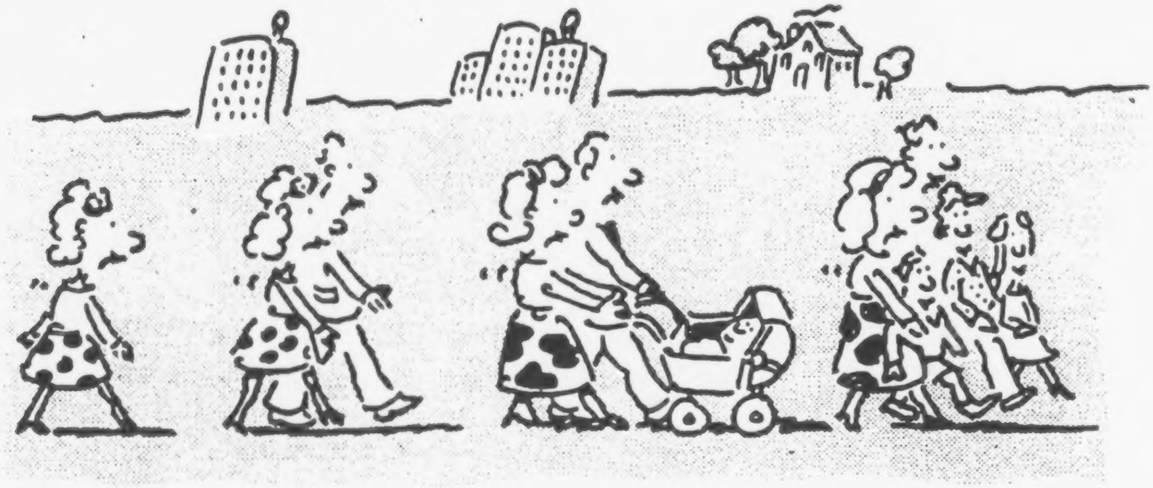
**UNIT TITLE:** **B. Overview of Fashion**

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion.

**OBJECTIVE:** 2.03 Explain the major environment factors that affect fashion interest and demand.

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| A-1 | Read Ch. 2 **"The Environment of Fashion"** in FASHION MERCHANDISING: AN INTRODUCTION, 5th edition, 1990. | McGraw-Hill |
| A-2 | Have students work in small groups and discuss how the status of women has changed during the twentieth century. Have them discuss how these changes have affected fashion interest and demand. Ask each group to report their ideas to the class for discussion. | |
| A-3 | Use **"Tracking the Postwar Generation to the Year 2000"** as a handout. Have students evaluate and discuss the changes from 1985-2000. | Included in this unit |
| A-4 | Duplicate **"Honeybee Customer Questionnaire"** to give each student 5 copies. Ask them to survey 5 people and bring the results back to class to tabulate and evaluate demographic information as it relates to fashion. | Included in this unit |

# Tracking the Postwar Generation to the Year 2000



Gary Zamchick

## Population by Age: 1985-2000 (in thousands)

■ Baby-Boom Generation

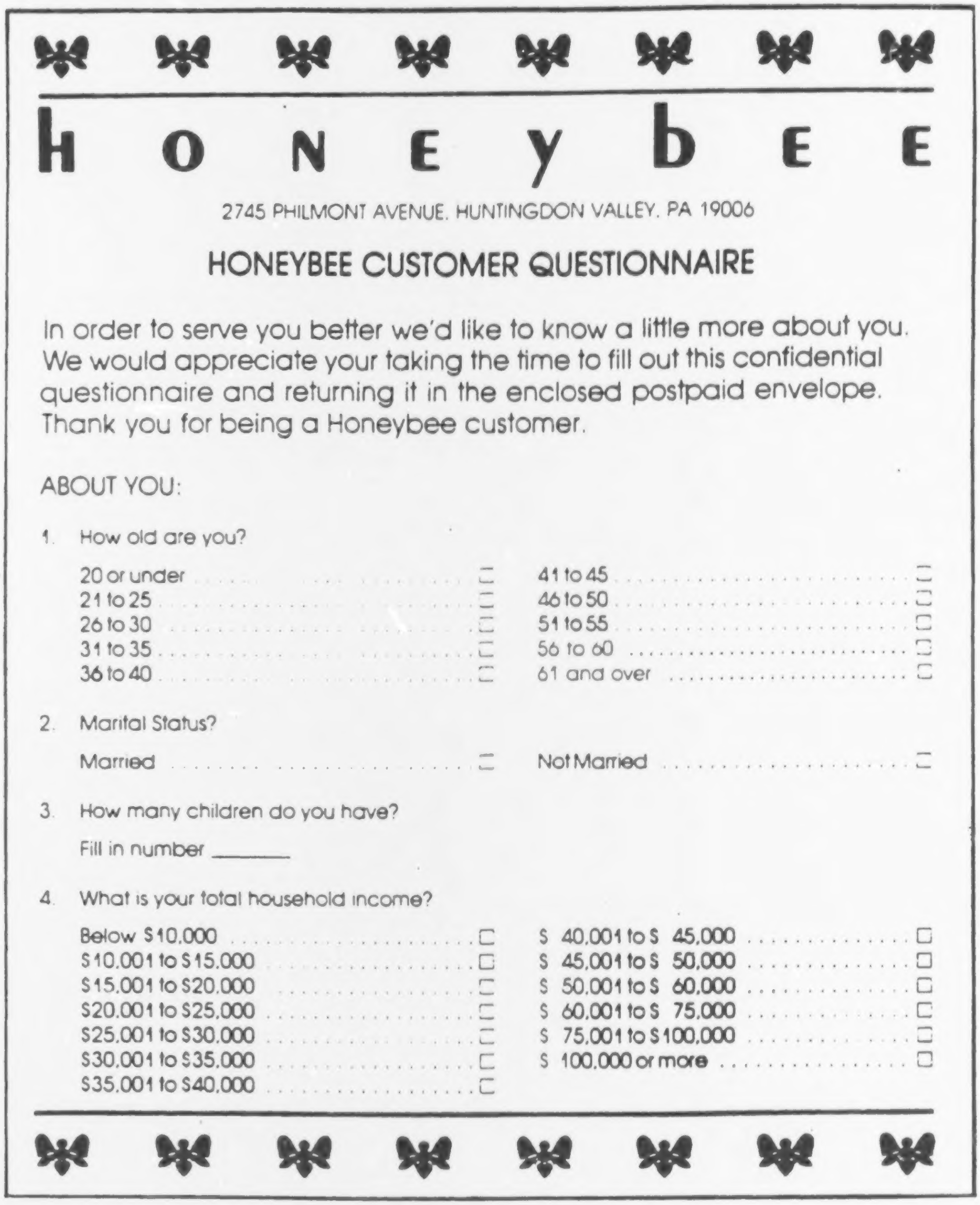
| | 1985 | 1990 | 1995 | 2000 | % Change* |
|---|---|---|---|---|---|
| **All Ages** | 238,631 | 249,657 | 259,559 | 267,955 | 12.3 |
| **Under 15** | 51,861 | 54,582 | 56,724 | 55,903 | 7.8 |
| **15-24** | 39,717 | 35,548 | 34,110 | 36,088 | – 9.1 |
| **25-34** | 41,788 | 43,529 | 40,520 | 36,415 | –12.9 |
| **35-44** | 32,004 | 37,847 | 41,997 | 43,743 | 36.7 |
| **45-54** | 22,464 | 25,402 | 31,397 | 37,119 | 65.2 |
| **55-64** | 22,188 | 21,051 | 20,923 | 23,767 | 7.1 |
| **65 and older** | 28,609 | 31,697 | 33,888 | 34,921 | 22.1 |

*Source: U.S. Bureau of the Census*

*1985 to 2000

1988 by The New York Times Company. Reprinted by permission.

Fashion Buying, by Elaine Stone, 1987, page 22.



honeybee

2745 PHILMONT AVENUE, HUNTINGDON VALLEY, PA 19006

## HONEYBEE CUSTOMER QUESTIONNAIRE

In order to serve you better we'd like to know a little more about you. We would appreciate your taking the time to fill out this confidential questionnaire and returning it in the enclosed postpaid envelope. Thank you for being a Honeybee customer.

ABOUT YOU:

1. How old are you?

   20 or under ........ ☐
   21 to 25 ........ ☐
   26 to 30 ........ ☐
   31 to 35 ........ ☐
   36 to 40 ........ ☐
   41 to 45 ........ ☐
   46 to 50 ........ ☐
   51 to 55 ........ ☐
   56 to 60 ........ ☐
   61 and over ........ ☐

2. Marital Status?

   Married ........ ☐
   Not Married ........ ☐

3. How many children do you have?

   Fill in number _______

4. What is your total household income?

   Below $10,000 ........ ☐
   $10,001 to $15,000 ........ ☐
   $15,001 to $20,000 ........ ☐
   $20,001 to $25,000 ........ ☐
   $25,001 to $30,000 ........ ☐
   $30,001 to $35,000 ........ ☐
   $35,001 to $40,000 ........ ☐
   $ 40,001 to $ 45,000 ........ ☐
   $ 45,001 to $ 50,000 ........ ☐
   $ 50,001 to $ 60,000 ........ ☐
   $ 60,001 to $ 75,000 ........ ☐
   $ 75,001 to $100,000 ........ ☐
   $ 100,000 or more ........ ☐

Fashion Buying, by Elaine Stone, 1987, page 30.

## CONTENT/TEACHING OUTLINE

### B. Overview of Fashion

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion.

**OBJECTIVE:** 2.03 Explain the major environmental factors that affect fashion interest and demand.

C. Explain the sociological environment. **A-1**
  1. Leisure time
  2. Ethnic influences
  3. Status of women
  4. Social mobility
  5. Physical mobility

D. Explain psychological attitudes.
  1. Boredom
  2. Curiosity
  3. Reaction to convention
  4. Need for self-assurance
  5. Desire for companionship **A-2, A-3**

**UNIT TITLE: B. Overview of Fashion**

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion.

**OBJECTIVE:** 2.03 Explain the major environmental factors that affect fashion interest and demand.

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| A-1 | Read ch. 2 **"The Environment of Fashion"** in Fashion Merchandising: an Introduction, 5th edition, 1990. | McGraw-Hill |
| | or | |
| | Read ch. 2, **"Consumer Demand"**, in Fashion: From Concept to Consumer and complete **"Questions for Review"** on page 49. | Prentice Hall |
| A-2 | Use **"Factors Affecting Fashion"** as a transparency or handout. In small groups have students look through magazines and find examples of fashion making these statements. Students may choose to cut out and paste for a collage. Share with class. | Included in this unit |
| A-3 | Make copies of **"Fashion Focus"** and have students read. Discuss how this designer has contributed to environmental factors affecting fashion. | Included in this unit |

# FACTORS AFFECTING FASHION

## A. Sociological environment

1. Leisure time
2. Ethnic influence
3. Status of women
4. Social mobility
5. Physical mobility

## B. Psychological attitudes

1. Boredom
2. Curiosity
3. Reaction to convention
4. Need for self-assurance
5. Desire for companionship

# FASHION

## DONNA KARAN: A FASHION STAR IS BORN

There is no sure road to becoming an "overnight" sensation in the fashion world. Even those who have made a name for themselves designing for a company have been known to strike out when they've designed under their own names. But then there is Donna Karan.

For about 10 years, Donna Karan was chief designer for Anne Klein & Co., a job she stepped into after Anne Klein's death in 1974. An unquestionable success in that position, Karan received two coveted Coty Awards; but with time, she felt she wanted something different and took the giant step of leaving Anne Klein to launch her own company.

Karan unveiled her premiere collection under her own name in May 1985—and was immediately hailed as the hit of the season. In less than a year, the Karan line had caught on so completely with consumers that the prestigious department stores carrying it were selling out of the clothing faster than with any other designer line. Plus, at Bergdorf Goodman, the collection was producing the highest sales per square foot of any American designer space in the store.[1]

What was the key to Karan's spontaneous success? As many saw it, her designs struck a responsive note; they fit the times.[2] Or put another way, as an executive woman herself, Karan knew what executive women wanted—in fact, she said, "I will design only clothes and accessories that I myself would wear."[3]

In essence, what Karan designs is a "no-fuss" collection[4] of separates, consisting of easy, flowing skirts, form-fitting bodysuits, dusters, and pants, all in styles and fabrications that can be wrapped, draped, tied, and mixed and matched, using just a few basic essentials. The look created by the apparel is then topped off by a full line of Donna Karan accessories, including jewelry, stockings, handbags, belts, and gloves.

While Karan states that she is designing for a working woman, her clothes are very different from the more traditional "office" looks of a Liz Claiborne or Calvin Klein. Rather, she says she de-

# FOCUS

signs her clothing for the top professional woman, the woman who is so sure of herself and her career that she can enjoy wearing sophisticated, curvy, almost sexy clothing even at work.[5]

Of course, not all Donna Karan customers are top executives and some probably do not work at all, but what they all have in common, besides their taste for this designer's line, is money to spend on their wardrobe—since the clothing is among the most expensive produced by an American designer. Most of her outfits can be assembled for around $1,000, although another $1,000 would have to be spent to accessorize them as Karan intends.

The result of that spending for consumers, though, is a look that more than a few fashionable women have found comfortable and flattering to wear; the result for Donna Karan's company is projections of between $200 and $250 million of retail business a year.[6] And that does not include new directions Karan has been pursuing for her name, such as a fragrance, eyewear, watches, and underwear.

One of the newest directions is her DKNY line, which debuted in 1988 just three years after her start on her own. The DKNY label cost approximately one-half the price of the Karan collection and is a "bridge line" devoted to a total lifestyle.[7]

Street-smart Karan literally went to the street for her DKNY inspiration. "I always loved the sound of NYPD [New York Police Department]. DKNY has the same energy."[8] She describes her DKNY line of apparel and accessories as "the other side of me—the fun and spirited side."[9]

In addition, she plans to open her own retail shops offering their entire collection of apparel and accessories. That's a major accomplishment in a relatively short time—but what else could one expect from an overnight sensation?

[1] Carrie Donovan, "How a Fashion Star Is Born," *The New York Times Magazine,* May 4, 1986, p. 27.

[2] Ibid., p. 30.

[3] Bobbi Queen, "Split Personalities," *Women's Wear Daily,* October 31, 1984, p. 40.

[4] Susan Snell, "Donna Karan Bares Body Suit and Soul," *Dallas Apparel News,* August 1985, p. 32.

[5] Donovan, p. 30.

[6] Ibid., p. 28

[7] Pat Sloan, "Karan Sets Second Clothes Line," *Ad Age,* September 26, 1988, p. 76.

[8] Kathleen Bayes, "Donna Hits the Streets," *Women's Wear Daily,* September 19, 1988, pp. 6–7.

[9] Jill Newman, "DKNY: The Fun Side of Donna Karan," *Women's Wear Daily,* November 18, 1988, p. 96.

This Fashion Focus is based on information from the articles cited above and from these sources:

Newman, Jill, "Doing Them Her Way," *Women's Wear Daily,* May 15, 1987, pp. 10–11.

Cathy Cook, "Dresses for Successes," *Review,* September, 1988, pp. 37–38, 87–88, 90–96.

Fashion Merchandising, by Elaine Stone, Fifth Edition, pages 36-37.

# CONTENT/TEACHING OUTLINE

## B. Overview of Fashion

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion.

**OBJECTIVE:** 2.04 Explain marketing and the marketing functions and how they related to the fashion industry.

**A-1, A-2, A-3, A-4, A-5**

A. Define marketing: process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual and organizational objectives.

B. Explain the marketing concept: a belief that the company's total efforts should be directed at satisfying customers' needs and wants in order to earn a profit.

**UNIT TITLE: B. Overview of Fashion**

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion.

**OBJECTIVE:** 2.04 Explain marketing and the marketing functions and how they relate to the fashion industry.

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| A-1 | Use **"Marketing Concept"** as a handout or transparency. | Included in this unit |
| A-2 | Use **"Elements of the Marketing Concept"** as a handout or transparency. | Included in this unit |
| A-3 | Use **"Why Is Marketing Important?"** as a handout or transparency. | Included in this unit |
| A-4 | Use **"Benefits of Marketing"** as a handout or transparency. | Included in this unit |
| A-5 | Use **"Marketing Is...Marketing is Not..."** as an activity. | Included in this unit |

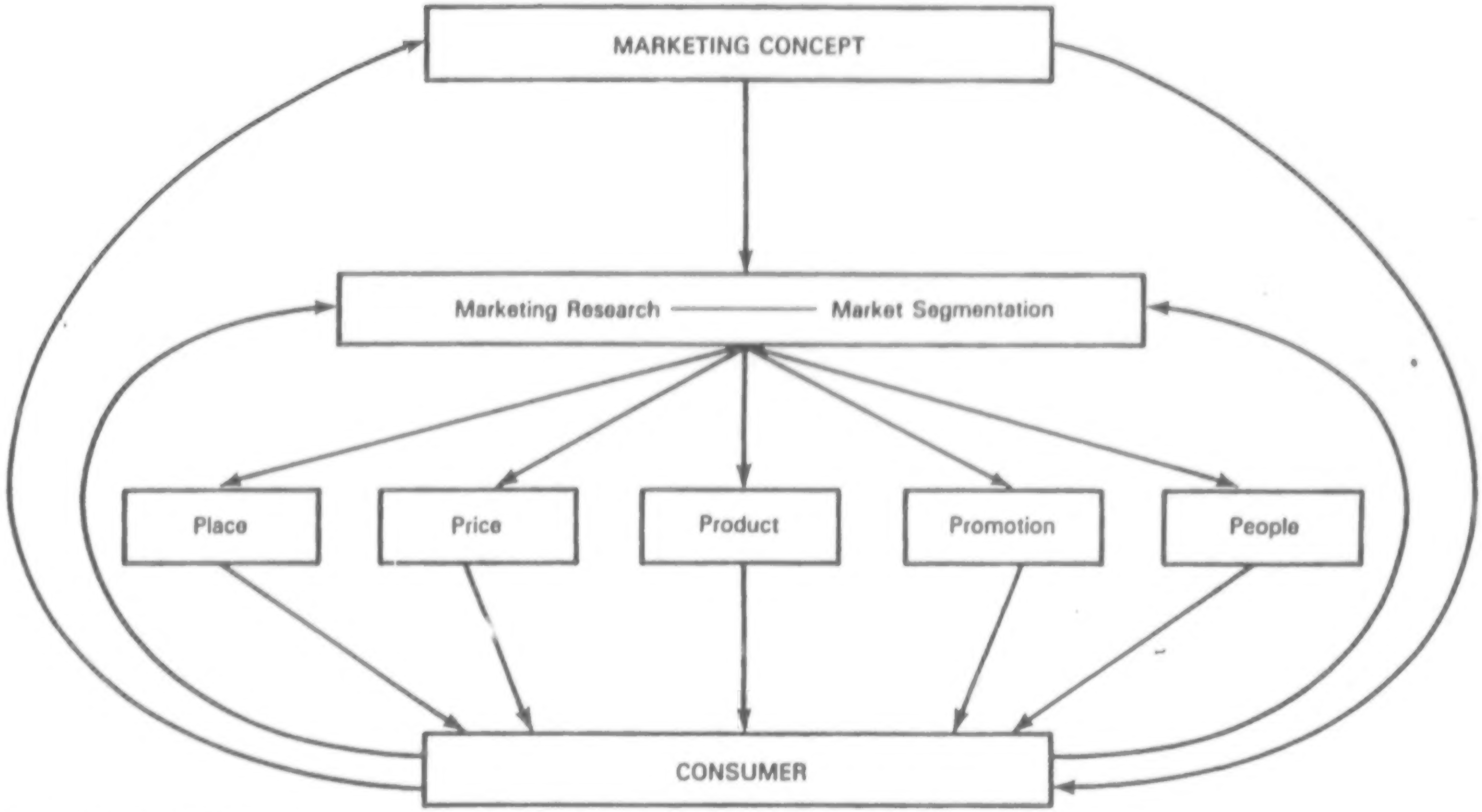
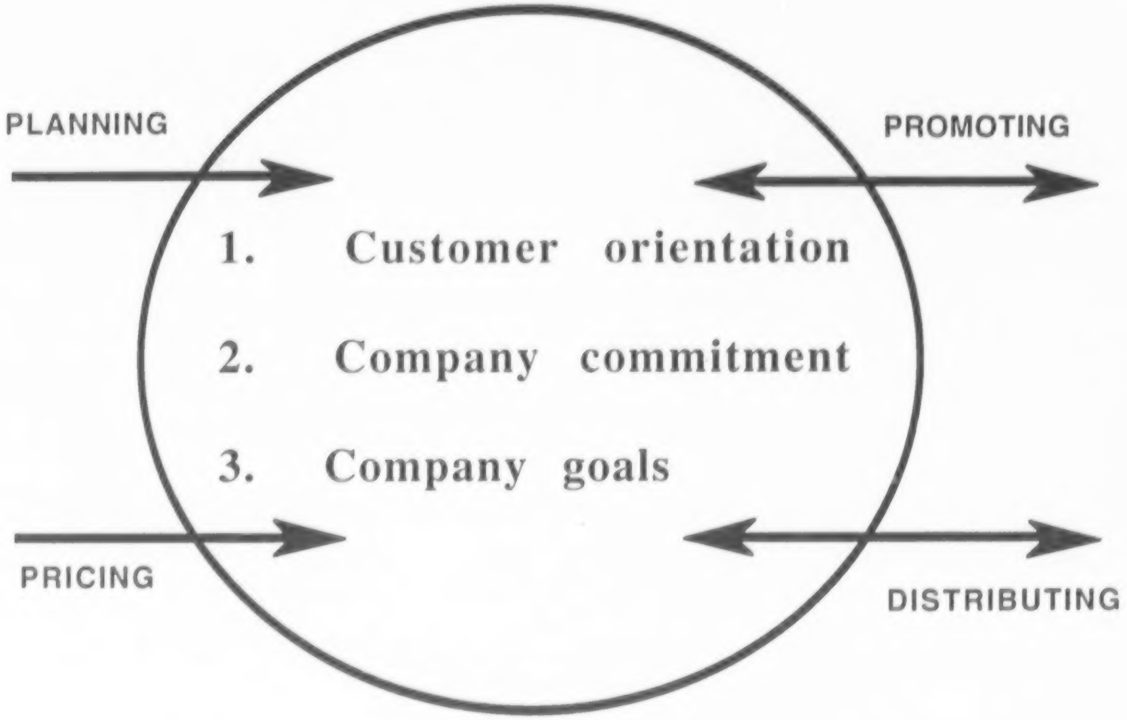

MARKETING CONCEPT
Marketing Research
Market Segmentation
Place
Price
Product
Promotion
People
CONSUMER

**Figure 2-3** Clothing and accessories retailers reach their target customers through their marketing mix. Source: Richard L. Lynch, *Marketing Your Business Program*, New York: McGraw-Hill Book Co., 1986.

A - 2

# ELEMENTS OF THE MARKETING CONCEPT


PLANNING
PROMOTING
PRICING
DISTRIBUTING

1. Customer orientation
2. Company commitment
3. Company goals

MarkED Resource Center, Instructor Copy of "Marketing and Business" LAP 1, Transparency 7, page 29.

# WHY IS MARKETING IMPORTANT?

- Increased production capacity
- Increased buying power of consumers
- Need for coordinating production and consumption
- 1/4 to 1/3 of all workers are in marketing jobs
- Majority of businesses in the United States are marketing-type businesses
- 50-60¢ out of every sales dollar go to cover the costs of marketing

MarkED Resource Center, Instructor Copy of "Marketing and Business" LAP 1, Transparency 8, page 31.

# BENEFITS OF MARKETING

A. Raises the standard of living

B. Adds utility to goods and services

C. Makes buying convenient

D. Maintains reasonable prices

E. Improves the quality of life

F. Provides a variety of goods and services

G. Increases production

MarkED Resource Center, Instructor Copy of "Marketing and Business," LAP 1, Transparency 8, page 31.

# MARKETING IS . . . MARKETING IS NOT . . .

Directions: Marketing is everywhere around you and includes many activities. On the following form, place a check mark in the column to indicate whether the activity is a marketing or nonmarketing activity. When you have finished, ask your instructor for a copy of the **answer guide.**

| ACTIVITY | MARKETING | NONMARKETING |
|---|---|---|
| Example:<br>A restaurant worker serving a meal to a customer | | |
| 1. A professional photographer taking a picture | | |
| 2. A designer designing a dress | | |
| 3. A salesperson selling shoes | | |
| 4. A banker explaining the terms of a start-up loan | | |
| 5. A man selling a suit | | |
| 6. A person preparing a television commercial | | |
| 7. A salesperson doing a display | | |
| 8. A secretary typing letters | | |
| 9. A person operating a flower shop | | |
| 10. A sales representative selling lingerie | | |
| 11. A person applying for a job | | |
| 12. A salesperson planning a wardrobe for a customer | | |
| 13. A husband buying an anniversary perfume gift | | |
| 14. A buyer traveling to Atlanta to the Apparel Mart | | |

MarkED Resource Center, Instructor Copy of "Marketing and Business," LAP 1. Activity, page 43.

# CONTENT/TEACHING OUTLINE

## B. Overview of Fashion

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion.

**OBJECTIVE:** 2.04 Explain marketing and the marketing functions and how they related to the fashion industry.

C. Define, explain, and identify the importance of each marketing function to the fashion industry. **A-1, A-2, A-3**

1. Distribution
2. Financing
3. Marketing-information management
4. Pricing
5. Product/service planning
6. Promotion
7. Purchasing
8. Risk management
9. Selling

**UNIT TITLE:** **B. Overview of Fashion**

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion.

**OBJECTIVE:** 2.04 Explain marketing and the marketing functions and how they relate to the fashion industry.

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Read Ch. 2 **"Marketing: An Introduction"** in APPAREL AND ACCESSORIES, 2nd edition, 1990. | Gregg/McGraw-Hill |
| **A-2** Make copies of **"Key Marketing Functions."** Have students read information. | Included in this unit |
| **A-3** After students have read **"Key Marketing Functions,"** discuss information. Decide on a garment as a group. Then let students pair up taking a function and make application of the function to the fashion industry. | |

## ■ KEY MARKETING FUNCTIONS

Marketing is a big business in America and getting bigger. Approximately one-third of the labor force is engaged in performing marketing functions and about 50 percent of every buyer's dollar goes for marketing costs.[4] The persons employed in marketing perform a wide range of functions.

### Product Planning

One of the key marketing functions is product planning, that is, developing products in response to market opportunities. At The Gap, the design staff devotes its time to selecting the exact quality, styles, and colors of their private-label merchandise, including such labels as Gap Sport and Gap. (**Private label** merchandise has met specific standards identified by a retail organization. It is merchandise which belongs exclusively to the retailer who developed it.) Retailers develop private label merchandise to ensure consistent quality of product, meet price competition, provide customers with unique items that no other store has, and increase the store's profit margin.

### Buying and Pricing

Two of the key marketing functions, buying and pricing, are performed by retail buyers. At The Gap, buyers determine how many units (or items) to purchase and send to the more than 700 retail stores. Due to the large volume of clothing and accessories purchased, The Gap usually gets the best possible price.

In addition to obtaining merchandise for resale, Gap buyers determine the price that consumers will pay for their sweaters, jeans, sweats, and other items in the merchandise assortment. Customers must perceive the price charged as fair, or they will not buy. The price charged must also provide the company with a profit.

### Distribution

Distribution includes those activities associated with the physical movement or transfer of ownership of products from producer to consumer. Some of The Gap's merchandise is manufactured outside the United States where labor costs are less expensive. This merchandise is transported to the United States by ship and then by truck to its two distribution centers in California and Kentucky. Other merchandise, such as the Levi products sold by The Gap, are manufactured in the United States and sent to the east and west coast distribution centers by truck. At both distribution centers, the shipments are quickly processed and sent to the individual stores, where the merchandise is made ready for sale.

The Gap keeps select merchandise in storage at a warehouse. This stored merchandise consists of basic stock items, such as The Gap jeans or sweats. Basic stock items are automatically reordered through the computerized point-of-sale system, in which the cash registers are actually computer terminals linked together. The goods are sent to the store by truck with the next shipment of fashion items. Because The Gap specializes in fashion goods that have a limited selling period, storing merchandise is not common.

After merchandise has been on the selling floor for awhile, The Gap consolidates the remaining styles, colors, and sizes to select stores. Specific stores are instructed to transfer their "broken assortment" to other Gap stores. Consolidating and transferring merchandise are two other distribution activities performed by multiunit clothing and accessory stores.

### Promotion

The Gap uses a variety of promotion methods to communicate information about its products, services, and image. For example, it places advertisements in fashion magazines such as *Glamour*. It designs the stores in bright colors with attractive fixtures that place the focus on the merchandise. And the company requires employees to follow specific folding guidelines to keep the merchandise displayed on the tables looking fresh and appealing.

### Selling

**Selling**, another key marketing function, means responding to consumer needs and wants through planned *personalized* communications. The purpose of selling is to influence purchase decisions and ensure customer satisfaction. The Gap staffs each store with salespeople to personally help customers coordinate fashion looks. It schedules its employees so that the most salespeople are working during the store's busiest customer periods. It provides product training to increase the staff's knowledge of how to coordinate and care for the merchandise.

### Financing

When The Gap purchases merchandise from its suppliers, it does not pay the bill immediately. In fact, the bill may not be paid for 30 or more days. Likewise, customers may use their MasterCard, Visa, or American Express credit card when purchasing clothing and delay payment. In both instances, The Gap is involved in the financing of goods through the extension of credit. Financing is another important marketing function.

### Risk Management

Risk management means being prepared for the possible losses a business may sustain, including theft of merchandise by customers or employees, markdowns due to poor buying decisions, and bad checks and credit card losses. The Gap has a series of procedures that are designed to minimize the losses it may incur, such as plans for handling shoplifting, check acceptance, and markdowns.

### Marketing Information Management

The continuous gathering, analyzing, and disseminating of information that is needed when making marketing decisions is called **marketing information management**, or market research. Accurate, timely marketing information greatly increases the probability that the company will deliver products that customers want, when they want them, and at a price they are willing to pay. Market research will be discussed in more detail later in this chapter.

Apparel and Accessories, by Marilyn G. Winn, second edition, pages 12 and 13.

BEST COPY AVAILABLE

## CONTENT/TEACHING OUTLINE

### B. Overview of Fashion

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion

**OBJECTIVE:** 2.04. Explain the types of business ownership **(Continued)**

A. Explain the types (include characteristics, advantages/disadvantages)
- 1. Sole Proprietorship--A business owned and operated by one person
  - a. Characteristics
    - (1) Usually small, employing fewer than 50 people
    - (2) The owner does all the work
    - (3) Can easily be managed by the owner
  - b. Requirements for starting
    - (1) Knowledge of the industry
    - (2) Equipment
    - (3) Local business permit or license
    - (4) Little capital A - 1
  - c. Advantages
    - (1) Easy to open
    - (2) Profits to the owner
    - (3) Pride and satisfaction of ownership
    - (4) Privacy
    - (5) Control and flexibility
    - (6) Tax advantage
    - (7) Easy to cease operation
  - d. Disadvantages
    - (a) Unlimited liability
    - (b) Limited capital
    - (c) Limited capabilities
    - (d) Uncertain life A - 2
- 2. Partnership--A legal agreement between two or more people to be jointly responsible for the success or failure of a business
  - a. Purpose of forming is to combine
    - (1) Capital
    - (2) Experience
    - (3) Abilities of two or more people
  - b. Types of partnership arrangements
    - (1) General or ordinary partnership
    - (2) Limited partnership
  - c. Requirements for forming vary from state to state
  - d. Should prepare "Articles of Partnership" or "Partnership Agreement" A - 3
  - e. Advantages
    - (1) Easy to start
    - (2) Increased capital
    - (3) Combined capabilities
    - (4) Increased goodwill
    - (5) Decreased competition
    - (6) Reduced expenses
    - (7) Tax advantage
  - f. Disadvantages
    - (1) Unlimited financial liability
    - (2) Limited capital
    - (3) Difficult to share profits
    - (4) Disagreements
    - (5) Difficult to end
    - (6) Uncertain life A - 4

**UNIT TITLE:** **Overview of Fashion**

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion

**OBJECTIVE:** 2.04. Explain the types of business ownership
**(Continued)**

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Use Transparency 2, in Marketing and Business Lap 7, "**Business Ownership,**" as a transparency or handout. | MarkED |
| **OR** | |
| You may choose to have the students read "**Forms of Business Organization,**" pp. 425-427, and "**Your Organization Plan,**" pp. 440-444, Marketing Essentials. | Glencoe/McGraw-Hill |
| **OR** | |
| You may choose to have the students read Chapter 5, "**Proprietorships and Partnerships,**" pp. 83-95, Business Principles & Management, ninth edition. | South-Western |
| **A-2** You may wish to reproduce and give the students Handout #1, "**Advantages and Disadvantages of Forms of Business Ownership,**" p. 41, in Marketing and Business Lap 7, "**Business Ownership.**" | MarkED |
| **A-3** Use Transparency 3, in Marketing and Business Lap 7, "**Business Ownership,**" as a transparency or a handout. | MarkED |
| **A-4** You may wish to have the students refer to Handout #1, "**Advantages and Disadvantages of Forms of Business Ownership,**" p. 41, in Marketing and Business Lap 7, "**Business Ownership.**" | MarkED |
| **OR** | |
| Have students do the following exercise:<br>"Assume that your next-door neighbors are interested in starting a small business. They ask you to suggest two areas of business that have a better chance than others to succeed. How would you answer? Write your answer on a sheet of paper." | |
| A-5 Have students complete the "Mean Jeans Manufacturing Company" computer simulation. | South-Western |

## CONTENT/TEACHING OUTLINE

### B. Overview of Fashion

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion

**OBJECTIVE:** 2.04. Explain the types of business ownership **(Continued)**

3. Corporation--An "artificial being, invisible, intangible, and existing only in contemplation of the law"
    - a. Must file "Articles of Incorporation" and obtain a charter
    - b. Stockholders own and share in the corporation's growth
    - c. Corporations can
        - (1) borrow or loan money
        - (2) buy and sell goods
        - (3) make contracts
        - (4) sue or be sued
        - (5) perform other business activities
    - d. Forms of corporations
        - (1) Close or closely held corporation
        - (2) Subchapter "S," or "S," corporation
        - (3) Open or public corporations
    - e. Only 15-20% of all business operate as corporations but over 80% of all business is done by them **A - 1**
    - f. Ways corporations grow
        - (1) Mergers
        - (2) Consolidations
        - (3) Expansions **A - 2**
    - g. Advantages
        - (1) Limited liability
        - (2) Unlimited life
        - (3) Easy to transfer ownership
        - (4) Skilled Personnel
        - (5) Financial power
    - h. Disadvantages
        - (1) Difficult to form and operate
        - (2) Separate owners and managers
        - (3) More complex requirements
        - (4) Taxation **A-3, A-4**
4. Franchise--A method of distributing goods and services through licensing arrangement between the franchiser and the franchisee according to the contract agreement
    - a. Product trade-name franchise--An independent sales relationship between a supplier and a dealer to stock and sell a specific or exclusive line of goods
        - (1) Managerial assistance and training are usually not part of the arrangement
        - (2) Products are usually bought on consignment
        - (3) The name of the business is chosen by the franchisee
        - (4) The prospective dealer must have a great deal of experience and financial ability
    - b. Business-format franchise--Requires a closer and continuous working relationship between the franchiser and the franchisee
        - (1) Franchisee must operate the business under the trade name
        - (2) A continuous and full range of assistance is provided
        - (3) Products must be purchased from the franchiser
        - (4) A royalty is paid on the profits
        - (5) Available to anyone who has the capital to invest **A-5, A-6 A-7, A-8**

**UNIT TITLE:** **Overview of Fashion**

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion

**OBJECTIVE:** 2.04. Explain the types of business ownership **(Continued)**

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Use Transparency 5, in Marketing and Business Lap 7, "**Business Ownership,**" as a transparency or a handout. | MarkED |
| OR | |
| You may choose to have the students read Chapter 6, **"Corporate Forms of Business Ownership,"** pp. 101-114, Business Principles & Management, ninth edition. | South-Western |
| **A-2** Use Transparency 6, in Marketing and Business Lap 7, "**Business Ownership,**" as a transparency or a handout. | MarkED |
| **A-3** You may wish to have the students refer to Handout #1, **"Advantages and Disadvantages of Forms of Business Ownership,"** p. 41, in Marketing and Business Lap 7, **"Business Ownership."** | MarkED |
| **A-4** Give students copies of "**Types of Corporations In the Fashion Industry.**" Have them discuss and name other examples for each type. | Included in this unit |
| **A-5** Use Transparencies 9 & 10, in Marketing and Business Lap 7, "**Business Ownership,**" as transparencies or handouts. | MarkED |
| **A-6** You may wish to have the students complete the Individual Activity, **"Business Ownership--A Case Study,"** p. 45, in Marketing and Business Lap 7, "**Business Ownership.**" The answer guide if found on p. 51. | MarkED |
| **OR** | |
| You may choose to have the students complete selected problems from the Business Principles & Management Study Guides and Problems, ninth edition, pp. 33-36. | South-Western |
| **A-7** You may wish to have the students complete the Group Activity, **"Business Ownership Trivia,"** p. 47-48, in Marketing and Business Lap 7, "**Business Ownership.** The directions for the exercise are given on p. 43. | MarkED |
| **A-8** Ask students to identify the type of ownership used by business with which they are familiar. Discuss their responses. | MarkED, General Marketing Curriculum Guide, p. 5-90. |

## • TYPES OF CORPORATIONS IN THE FASHION INDUSTRY

| Type | Description | Example |
|---|---|---|
| Public corporation | Business that aims to make a profit for persons or institutions with enough money to purchase shares on the open market. | May Company |
| Private corporation | Profit-making business with few owners and no open market for its shares. | Esprit |
| Subsidiary corporation | Corporation that is entirely, or almost entirely, owned by another corporation, known as a parent company or holding company. | Bonwit Teller, parent is Pyramid Co. |

*Source:* Adapted from D. Rachman and M. Mescon, *Business Today,* 5th ed., 1987, Random House/McGraw-Hill, New York, updated by Elaine Stone.

Fashion Merchandising, by Elaine Stone, fifth edition, page 101.

## CONTENT/TEACHING OUTLINE

### B. Overview of Fashion

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion.

**OBJECTIVE:** 2.05 Explain the concept of market and market identification in the fashion industry.

**A-1, A-2**

A. Define market: the group of people who want or need a product and who have the money and authority to buy it.

B. Explain target markets: specific groups of customers within a segment to whom a company wants to sell a particular product or service.

C. Identify demographic characteristics: study of population by regional, urban and rural areas, sex, age, family life cycle, race, religion, ethnic background, education, occupation and income.

D. Explain market segmentation: dividing the market into smaller customer divisions with certain like characteristics that a particular business can satisfy. **A-3, A-4**

**UNIT TITLE:** B. **Overview of Fashion**

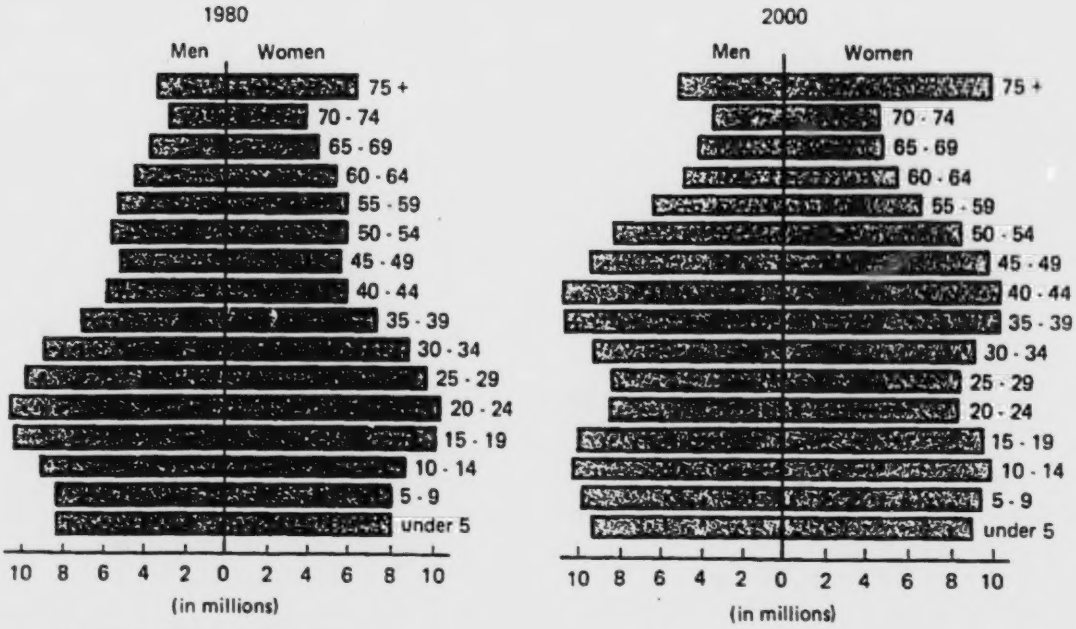
**COMPETENCY:002.** Explain the nature of fashion and the factors that influence fashion.

**OBJECTIVE:** 2.05 Explain the concept of market and market identification in the fashion industry.

| ACTIVITIES | | PLANNING NOTES/ RESOURCES |
|---|---|---|
| A-1 | Read p. 111 in Fashion Merchandising An Introduction, 5th ed., 1990. | Gregg/McGraw-Hill |
| A-2 | Use WOMEN'S WEAR DAILY to identify the target market and demographic characteristics of six examples of fashion. Share ideas with classmates. | WWD |
| A-3 | Give students copies of **"Demographics That Affect the Fashion Industry."** After studying charts with students, have them write a paper explaining the concept of market and market identification in the fashion industry making specific reference to the demographic characteristics on the outline (2.05 C). | Included in this unit |
| A-4 | Have students use the same demographics from A-3 to locate information about themselves. Have them summarize information on paper. | |
| A-5 | Have students identify a fashion item and complete the following:<br>1. define a target market<br>2. identify demographics of the target market<br>3. identify ways to attract the market segment within the market | |

# DEMOGRAPHICS THAT AFFECT THE FASHION INDUSTRY

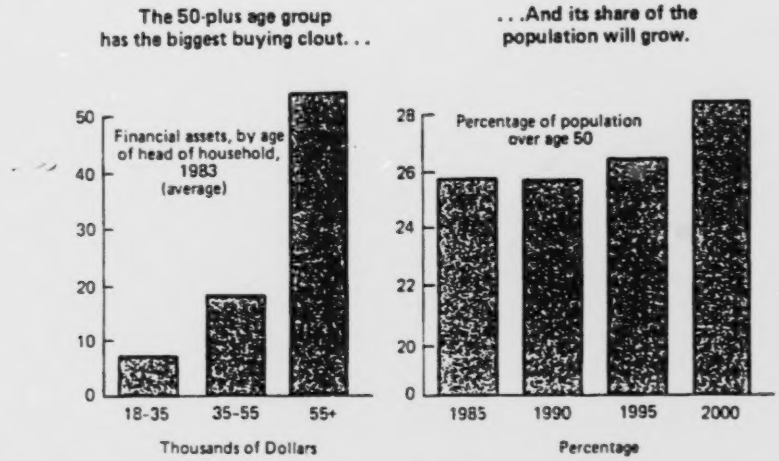
Population growth pyramids 1980-2000, male versus female



*Source:* U.S. Census Bureau..

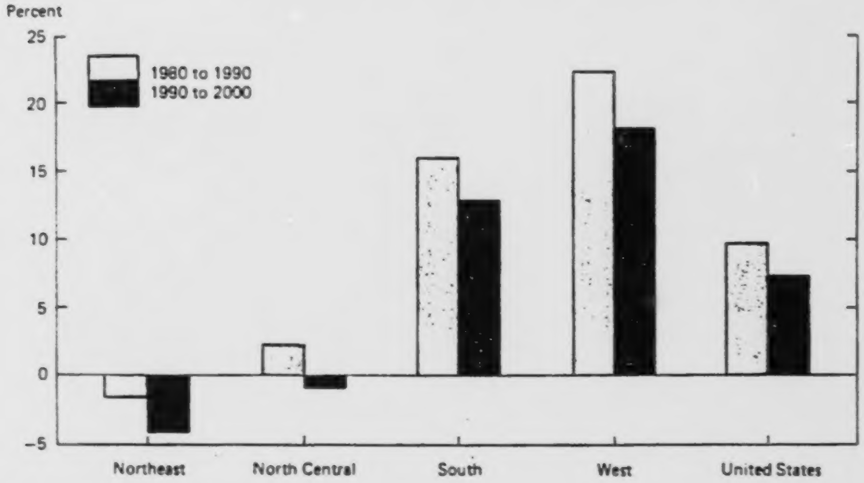
1^8

A-3 (Continued)



*Source:* Conference Board Inc., Census Bureau, Federal Reserve Board.

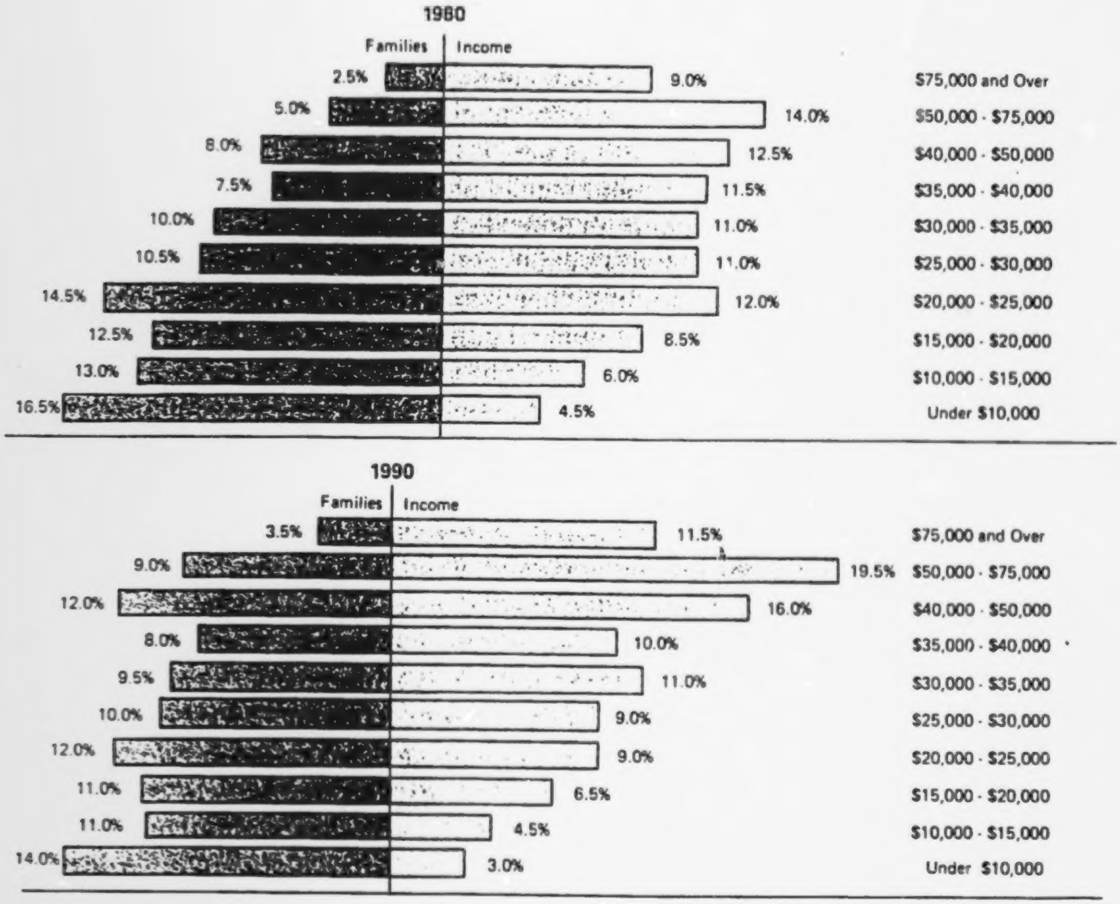
Regional shifts in population 1980-2000 (percent change).



*Source:* U.S. Census Bureau.

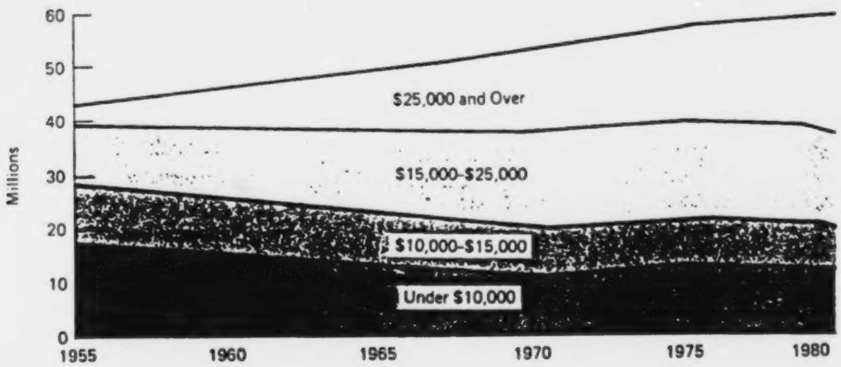
## DEMOGRAPHICS THAT AFFECT THE FASHION INDUSTRY *(continued)*

**Distribution of Families and Income by Income Class: 1980 and 1990**
**(based on constant 1980 dollars).**



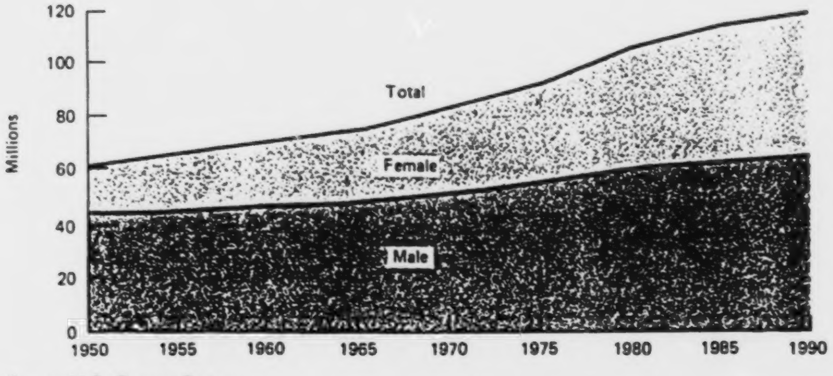
*Source:* U.S. Census Bureau.

Families by Income Class
(based on 1979 dollars)



*Source:* U.S. Census Bureau.

Labor Force by Sex



*Source:* U.S. Census Bureau.

A-3 (Continued)

## DEMOGRAPHICS THAT AFFECT THE FASHION INDUSTRY *(continued)*

**Women in Working Population by Age.**

| Year | Number (in thousands) | % of Population Aged 16 and Over | % of Total Working Population Aged 16 and Over |
|---|---|---|---|
| 1960 | 23,268 | 37.8 | 32.5 |
| 1970 | 31,580 | 43.4 | 37.2 |
| 1980 | 45,611 | 51.6 | 42.0 |
| 1985 | 51,700 | 54.3 | 44.7 |

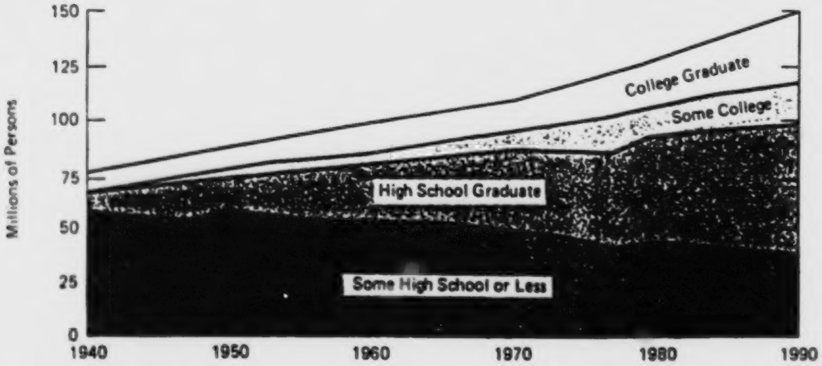
*Source: World Almanac, Book of Facts, 1986.* New York: Newspaper Enterprise Association, Inc.

**Mothers' Participating in Labor Force (figures in percentage).**

| | Age of Children | |
|---|---|---|
| Year | 6-17 Years of Age | Under 6 Years of Age |
| 1965 | 45.7 | 25.3 |
| 1975 | 54.8 | 38.9 |
| 1980 | 64.4 | 46.6 |
| 1985 | 69.9 | 53.4 |

*Source: World Almanac, Book of Facts, 1986.* New York: Newspaper Enterprise Association, Inc.

Educational Attainment
Years of School Completed, Persons 25 and Over



*Source:* U.S. Census Bureau.

## CONTENT/TEACHING OUTLINE

### B. Overview of Fashion

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion.

**OBJECTIVE:** 2.06 Explain the concept of marketing strategies in the fashion industry.

A. Define marketing strategy: a business' overall marketing plan for a product. **A - 1**

B. Explain the marketing mix.
  1. A blend of the five P's: product, price, place, promotion, and people
  2. A blend that will best satisfy the needs of the target market
  3. Questions to ask:
     a. What product will appeal to the target market?
     b. What price would these customers be willing to pay?
     c. Where should the products be available for sale to customers?
     d. What is the best way to tell customers about the products?
     e. What types of salespeople would be best to guide and assist our customers in their clothing and accessory purchases? **A-2, A-3**

**UNIT TITLE:** B. Overview of Fashion

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion.

**OBJECTIVE:** 2.06 Explain the concept of marketing strategies in the fashion industry.

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| A-1 | Read Ch. 2 **"Marketing: An Introduction,"** in APPAREL AND ACCESSORIES, 2nd edition, 1990. | Gregg/ McGraw-Hill |
| A-2 | Have students complete **"Analyze the Mix."** | Included in this unit |
| A-3 | Have students complete **"Analyze Your Mix."** | Included in this unit |
| A-4 | Have students complete "The Winning Streak" computer simulation. Specify that students are allowed to open fashion and apparel related business in Chapter 4. | South-Western |

# ANALYZE THE MIX

A. Describe the marketing mix of a local clothing and accessory store:

1. Product strategy

2. Price strategy

3. Promotion strategy

4. Place strategy

5. People strategy

B. Describe the target market you think this store is trying to serve.

C. Evaluate whether the mix is appropriate to serve the needs of the target market. Recommend improvements.

# ANALYZE YOUR MIX

A. Create your own clothing business. Describe its marketing mix:

1. Product strategy

2. Price strategy

3. Promotion strategy

4. Place strategy

5. People strategy

B. Describe your target market.

C. Compare your business to someone else's in the class.

## CONTENT/TEACHING OUTLINE

### B. Overview of Fashion

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion.

**OBJECTIVE:** 2.06 Explain the concept of marketing strategies in the fashion industry.

C. Explain the importance of marketing strategies. **A - 1**

1. Give direction
2. Determine where to place efforts
3. Avoid a certain reversal in direction
4. Avoid confusion
5. Increase market share **A - 2**

**UNIT TITLE:** B. **Overview of Fashion**

**COMPETENCY:** 002. Explain the nature of fashion and the factors that influence fashion.

**OBJECTIVE:** 2.06 Explain the concept of marketing strategies in the fashion industry.

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| A-1 | Give students copies of current trade journals or business publications which contain articles about nationally known companies and their marketing strategies. Ask students to explain decisions affecting product, price, place, promotion, and people. | Women's Wear Daily<br>AD AGE<br>W (Women)<br>ENTREPRENEUR<br>BUSINESS NC<br>INC. |
| A-2 | Have students complete "New Segments" | Included in this unit |

118

# New Segments

You have just accepted a position in the marketing department of Lean Jeans, a manufacturer of designer jeans. Lean Jeans has decided to expand production and enter three new markets. In ten minutes, you will be attending a meeting with executives of the company to discuss the following:

1. The identification of three other market segments for jeans

2. Explanations of product changes needed to enter those markets

During the next ten minutes, it is your task to identify three new markets for the jeans and all the changes needed in the marketing of the product in order to reach the potential customers in each new target you identify.

# B. OVERVIEW OF FASHION
## GLOSSARY

**Accounting/Finance**--All money matters related to operating a business

**Accessories**--Items which are worn with larger items such as dresses, suits, sportswear; include jewelry, neckwear, small leather goods, millinery, gloves, hosiery, shoes, etc.

**Apparel**--Those items a person wears or carries in order to complete an outfit. In the industry "apparel" refers only to sportswear, coats, dresses, and suits

**Basic stock**--Those items which are in constant demand and should always be kept in stock throughout a season or year

**Best seller (or runner)**--Merchandise that sells fast throughout the season or year and is reordered many times in order to meet customer demand

**Business-format franchise**--Requires a closer and continuous working relationship between the franchiser and the franchisee

**Buyer**--The person responsible for budgeting and planning the expenditures for a business, selecting the actual merchandising for resale, and deciding what is to be advertised or displayed and why

**Channels of distribution**--Paths or routes that goods and services take from the producer to the ultimate consumer or industrial user

**Corporation**--An "artificial being"; invisible, intangible, and existing only in contemplation of the law

**Costume**--Refers to suit, coat, or dress, with coordinated accessories

**Couture house**--Apparel firm for which designer-original styles are created

**Couturier (m.) or Couturiere (f.)**--Male or female proprietor or designer of a French couture house

**Demographic characteristics**--Dividing the market by characteristics people have in common that affect their purchasing power

**Design**--A particular version, interpretation, or variation of a style: often referred to as a "style" in the fashion industry

**Designer**--Person who creates original garments in the fashion industry

**Details**--Specific elements which give a silhouette its form or shape

**Distribution (include channels)**--The physical movement or transfer of ownership of a good or service from the producer to the consumer.

# B. OVERVIEW OF FASHION
## GLOSSARY
## (Continued)

**Exclusive merchandise**--Merchandise confined to a particular store within a given trading area and not available in other stores in that metro market

**Fashion forecasting**--Predicting the trend of fashion according to prevailing elements in all the fashion industry

**Fashion image**--Reflects the degree of fashion leadership the stores exercises

**Financing**--Determines the need for and availability of financial resources to aid in marketing activities

**Foundations**--Trade term for women's undergarments

**Franchise**--A method of distributing goods and services through licensing arrangement between the franchiser and the franchisee according to the contract agreement

**Garment district**--Refers to the area in any city where the fashion industry is dominant; Seventh Avenue in New York City is referred to as the "Garment District"

**Hot items**--Items which demonstrate greater customer acceptance than was expected

**Impulse items**--Merchandise purchased on spur of the moment decision rather than as the result of planning

**Intermediary**--Formerly "middleman"; a member of a channel of distribution that helps move products from the producer to the final user

**Intimate apparel (or lingerie)**--Trade term for women's lingerie, foundations, and loungewear

**Knock-off**--A close reproduction of design of an apparel or textile product which sells for a lower price than the original

**Line**--A collection of styles offered by a manufacturer or designer

**Lingerie**--See "intimate apparel"

**Low end**--Least expensive merchandise

**Management**--The process of achieving company goals by effective use of resources

**Market**--1. A customer or potential customer who has an unfilled desire and is financially willing and able to satisfy that desire --2. Refers to the area in which merchandise is bought and sold

# B. OVERVIEW OF FASHION
## GLOSSARY
## (Continued)

**Marketing**--1. The process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods and services to create exchanges that satisfy individual and organizational objectives. (American Marketing Association) --2. Those business activities connected with directing the flow of goods from the producer to the consumer

**Marketing-information management**--The gathering, recording, analyzing and disseminating of information

**Marketing strategies**--Plans of action for achieving marketing goals and objectives

**Market segmentation**--Dividing the total market into smaller, more specific groups or segments

**Market week**--The week in which buyers attend fashion showings by wholesalers to view the lines for a particular season

**National brand**--Merchandise which is nationally advertised and distributed by a manufacturer

**Open-to-buy**--The amount of money available for the buyer to spend during a specified period

**Original**--Design created for showing in a collection; however, duplicates of the design are often made for selling and are called "repeats"

**Partnership**--A legal agreement between two or more people to be jointly responsible for the success or failure of a business

**Price line**--Specific price point at which a merchandise assortment is regularly offered for sale

**Price range**--The spread between the lowest and highest price at which a product is offered for sale

**Pricing**--Determining the price or amount to charge a customer or client for a product or service

**Private brand (or Private label)**--Merchandise developed for a given store and carrying that store's label

**Production**--Creating, growing, manufacturing or improving on something produced by someone else

# B. OVERVIEW OF FASHION
## GLOSSARY
## (Continued)

**Product/Service planning**--The planning, direction and control of all phases of the life cycle of products or services, from the creation of ideas for a new product or service to the removal of the product or service from the market

**Promotion**--To communicate information to customers or clients about products, services, images or ideas that will influence their purchasing

**Purchasing**--The planning and procedures necessary to obtain goods and services for use in the operation of the business or for resale

**Rags**--Slang term for apparel

**Ready-to-wear**--Apparel which is mass produced to standard size measurements

**Resource**--Merchant from whom a store buys or accepts merchandise; also known as a "vendor"

**Retailing**--The purchasing of merchandise for resale to the ultimate consumer

**Risk management**--The planning, controlling, preventing and procedures used to limit business losses

**Runner**--See "best seller"

**Seasonal merchandise**--Merchandise purchased for a particular season to meet customer demand

**Selling**--Responding to consumer needs and wants through planned, personalized communications intended to influence purchase decisions and ensure satisfaction

**Seventh Avenue**--New York's garment district

**Silhouette**--The overall contour or outline of a costume; also referred to as "shape" or "form"

**Skimming the cream**--Being first with the "most wanted" items and having enough in stock to meet customer demand during the stimulated sales period

**Sleeper**--A fashion overlooked by buyers or fashion editors which becomes popular without promotion and becomes a potential "hot item" with aggressive promotion

**Sole Proprietorship**--A business owned and operated by one person

**Store image**--The personality that is presented to the public by the store

# B. OVERVIEW OF FASHION
# GLOSSARY
## (Continued)

**Store's own brand (S.O.B.)**--Merchandise which is presumably less expensive than the national brands and is the private brand of the store's

**Style**--A specific design of one garment which stays constant; such as the princess, shirtwaist, and double-breasted styles

**Style piracy**--See "knock-off"

**Target markets**--Identification and selection of markets for a business or for a product

**13th month**--Refers to the five shopping days between Christmas and New Year's

**Texture**--The look and feel of various materials

**Top house**--The largest and best-known of the fashion houses

**Traffic**--The number of potential and actual customers who enter the store or department

**Trunk show**--Pre-testing of current line samples; involves a producer's sending a representative to a store with samples to exhibit to customers at scheduled, announced showings

**Turnover**--Number of times in a given period that merchandise in stock is sold and replaced

**Unisex merchandise**--Apparel and accessories designed for both men and women

**Vendor**--See "resource"

**Visual merchandising**--Previously known as display; presenting merchandise or maximum traffic exposure and for visual sales appeal

**Youth market**--Population under 25 years of age who are primarily interested in the new, unusual or different; often in opposition to the older generation

# RESOURCES

ADVERTISING AGE, Crain Communications, Inc., 740 Rush Street, Chicago, Illinois 60611-2590.

Blair, Joane E. FASHION TERMINOLOGY, Prentice Hall, Englewood Cliffs, NJ 07632, 1992. ISBN 0-13-299355-4.

BUSINESS NORTH CAROLINA, The News and Observer Publishing Company, 5435 Seventy-Seven Center Drive, Suite 50, Charlotte, NC 28217.

ENTREPRENEUR, Entrepreneur Media, Inc., 2392 Morse Avenue, Irvine, CA 92714.

Farese, Kimbrell, and Woloszyk, MARKETING ESSENTIALS, Glencoe, McGraw-Hill, 1991.

INC., 488 Madison Avenue, 6th Floor, New York, NY 10022.

MarkEd Resource Center, Inc., GENERAL MARKETING CURRICULUM GUIDE. Columbus, Ohio.

MarkEd Resource Center, Inc., Business and Marketing LAP 7.

MARKETING GUIDE, North Carolina State Department of Public Instruction.

MEAN JEANS MANUFACTURING CO., a computer simulation, South-Western Publishing Company, Cincinnati, Ohio.

Stone, Elaine. FASHION MERCHANDISING: AN INTRODUCTION, 5th edition, Gregg, McGraw-Hill, 1990.

W, Subscription Service Department, PO Box 56182, Boulder, CO 80321-6182.

WOMEN'S WEAR DAILY, Fairchild Publications, Capital Cities/ABC, Inc., 7 West 34th Street, New York, NY 10001.

Winn, Marilyn. APPAREL AND ACCESSORIES, 2nd edition, Gregg, McGraw-Hill, 1990.

THE WINNING STREAK, a computer simulation, South-Western Publishing Company, Cincinnati, Ohio.

# UNIT C

# EVOLUTION AND MOVEMENT OF FASHION

## UNIT OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy

**OBJECTIVE:**

- 3.01. Explain the history of fashions and explain how it relates to today's fashion
  - A. Explain the chronological development/advancement of fashion over time (Identify styles, costume components and details)
  - B. Explain the concept of recurring fashions
  - C. Explain how fashions of the past influence fashions of today
- 3.02. Explain the concept of the fashion cycle
  - A. Define fashion cycle
  - B. Explain the stages of the fashion cycle
  - C. Explain consumer buying as it relates to the fashion cycle
  - D. Explain factors influencing the fashion cycle
- 3.03. Identify fashion trends and explain how trends are used in fashion merchandising
  - A. Identify fashion trends of today
  - B. Explain how trends influence fashion forecasting
  - C. Explain how trends are used in selling fashion
- 3.04. Identify leading fashion designers and explain how the characteristics of their fashions influence apparel and accessories
  - A. Identify leading fashion designers and their distinct designs (Consult state adopted textbooks and current literature or periodicals)
  - B. Explain the influence of their fashions on apparel and accessories
- 3.05. Explain the theories of fashion adoption
  - A. Explain the Downward-Flow Theory
  - B. Explain the Horizontal-Flow Theory
  - C. Explain the Upward-Flow Theory
- 3.06. Explain the concept of supply and demand in the fashion industry
  - A. Define supply and demand
  - B. Explain the laws of supply and demand
  - C. Explain factors affecting supply and demand
- 3.07. Explain the concept of utility in the fashion industry
  - A. Define utility
  - B. Explain the types of utilities
- 3.08 Explain the types of fashion retailers
  - A. Explain department stores
  - B. Explain specialty stores
  - C. Explain chain operations
  - D. Explain discount stores
  - E. Explain leased departments
  - F. Explain mail-order buying services

# CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.01. Explain the history of fashion and how it relates to today's fashions

A. Explain the chronological development/advancement of fashion over time (Identify styles, costume components and details)

1. In France, royalty and aristocracy were the only two elements which could afford to be fashionable. Royalty would start a fashion, aristocrats would follow their lead to impress the royal family.
2. The court of Louis XIV became the fashion leaders, with very intricate styles, requiring elaborate detailing. The dressmaker-"couturier" (male), and "couturiere" (female) became important; clothes were custom-made. Clothes were not quite functional or comfortable; they were worn for adornment.
3. After Napoleon III abdicated, the couturier became the reliable trendsetter for fashion. Some designers were business people as well as dressmakers, opening well-organized "couture houses," and had tailors and seamstresses on staff.
4. Parisian fashion went international. Miniature gowns, dressed on fashion dolls, would help to publicize the fashions abroad. Only the wealthy could afford the couture clothes, but many copied them to some degree.
5. Fashions consistently have reflected the "mood" of the particular era. The way a culture is thinking, the values, and activities of the population at any given time help to dictate fashion. To illustrate:

   A. 1900-1909:

   1. Paris was still the center of the fashion world. Clothing and hairstyles were elaborate. Hats were lavish on top of high hairdos. Women wore corsets.
   2. Men wore basic, standardized cuts in sober colors.
   3. Modesty was on the way out with new styles of swimsuits.
   4. The first ready to wear fashions were mass produced.
   5. The "Gibson girl" and "Gibson man" were born-the personification of the ideal middle class American.

   B. 1910-1919:

   1. Women looking for the vote and equal rights, shortened their skirts and simplified their styles
   2. The "hobble" dress was introduced - a high-waisted skirt, closely fitted to the hips, with the foot of the skirt caught in a straight band; helped to make the corset obsolete.
   3. World War I closed most fashion houses. Women were looking for more comfort and convenience.

# CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION
(continued)

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.01. Explain the history of fashion and how it relates to today's fashions

4. More women working outside the home led to a shortening of skirts, low-cut shoes and silk, rather than cotton hosiery.
5. Men were clean cut and smooth shaven

C. 1920-1929:
1. The Roaring Twenties, with more people making decent incomes, were living the good life and spending time and money on sports and leisure.
2. Women began wearing chemise dresses (sack dresses), which are straight-line dresses with no waistline.
3. Jean Patou created the Flapper, strengthening a straight silhouette, and making shorter skirts with uneven hemlines.
4. Men's clothing changed little, still with the basic business or union suit.
5. Accessories became more commonplace with costume jewelry, such as strands of beads.
6. Cosmetics began to become popular.

D. 1930-1939:
1. After the stock market crash of 1929 and the Depression to follow, "frugality" was the operative word of the era. Fashions became functional.
2. First real time of the "Hollywood influence."
3. Rayon and acetate fabrics are created and quickly become popular.
4. Women are back to soft looks and loose light fabrics.
5. The housedress is popularized.
6. Accessories include big hats with big brims and fox, fur collared coats
7. Men's fashions are better coordinated.

E. 1940-1949:
1. World War II forced fashion into an "eclipse." The Wartime Production Board limited everything produced (Law 1-85).
2. Two-piece swimsuits were introduced, followed by the bikini in 1947.
3. Also in 1947, Christian Dior introduced the "New Look," stressing femininity with soft shoulders, round bosoms, cinched waists, padded hips, and midcalf skirts. Women of all heights measured their hems twelve inches from the ground.

## C. EVOLUTION AND MOVEMENT OF FASHION
(continued)

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.01. Explain the history of fashion and how it relates to today's fashions

4. Shoes became important with Capezio ballet slippers, the Norwegian moccasin, wedge pumps and platforms.

F. 1950-1959:
1. World War II had ended-the birth rate and housing starts boomed and shopping centers were built everywhere.
2. Women were making more of an impact with Grace Kelly, Claire Booth Luce, Brigitte Bardot and Audrey Hepburn.
3. The "baby doll" look was popularized, as was the "sack" or chemise.
4. Men began to be truly fashion conscious with the "Ivy League" look of sweater vests, argyle socks and corduroy fashions. Other men's fashions included narrow lapels, ties and belts.
5. Sportswear was extremely important toward the end of the 1950's.
6. Claire McCardell was the number one American designer for her concepts of separates and casual fashions.
7. The "costume" dress, a simple straight dress with its own jacket, was very big at the end of the decade.
8. Women on college campuses started wearing blue jeans and Dad's old shirt.

G. 1960-1969:
1. When John F. Kennedy took office in 1960, the "Jackie" look quickly became the rage. Dresses were simple; hemlines continued to rise.
2. Considered an era of and for youth.
3. Vinyl was introduced in a big way in sportswear, coats, bags and shoes.
4. Minis and mods arrive, and women wear hose of all designs and colors.
5. Real and fake furs take a strong hold on fashion.
6. Wrinkle free, soil resistant fibers are introduced.
7. Men are into the fashion scene with turtlenecks, too many gold chains, tight pants, Edwardian suits and Nehru collars (but not for very long)

H. 1970- 1979:
1. Pants and pant suits became accepted and popular fashion items.
2. Women rejected the midi-skirt.

## CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION
(continued)

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.01. Explain the history of fashion and how it relates to today's fashions

3. T-Shirt dresses and wrap skirts grew in popularity.
4. People became very weight and diet conscious, and began exercising socially as well as for health. Sportswear fashions are important again.
5. Swimwear continued to shrink-the string bikini is introduced.
6. Jeans change and become accepted as casual clothing.
7. Ethnic looks began to rise with fashions from Africa, China, India, Greece and Guatemala

I. 1980-1989:
   1. "Dress for Success" originated here with everything designer being impressive, from Halston dresses to Gucci shoes to Rolex watches to Calvin Klein jeans. Although the look started in the late 70's, the designer or "preppy" look was a wave in the early '80's.
   2. Middle aged and older adults are recognized for their enormous buying potential; marketing is beginning to gear itself for a population over 40.
   3. Giorgio Armani leads the entry of the Italian designers, with business suits for women.
   4. Liz Claiborne is successful in making fashions more affordable to the general population.
   5. Discount stores begin to give traditional stores major competition. (i.e., Jaclyn Smith, K Mart)
   6. Calvin Klein and Geoffrey Beane of the U.S. achieve recognition as leading designers in Europe.
   7. Major fads with "punk" styles and torn clothes
   8. The mini-skirt makes a major comeback.
   9. The baby boomer is revered as a major economical influence with the short-lived period of the "yuppie" (young urban professional), and "DINK" (double income, no kids).

J. 1990-Present:
   1. Mini-skirts find more acceptance at the workplace.
   2. Women become major players in the workforce.
   3. Continue to encourage healthful living and exercise with dieting and designer-type warm-up suits and exercise equipment.

## CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION
(continued)

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.01. Explain the history of fashion and how it relates to today's fashions

4. Economic worries incredibly affect the sale of ties; tie fashion explodes for men who want to accessorize current suits instead of making new suit purchases.
5. The "thong" bikini is introduced.
6. In 1993, the midi-skirt was once again introduced in Europe, with fashion designers stating that this time the public was ready for it.
7. Advancements with cotton increase its use in fashion; treatments make cotton easy-care.
8. "Off-price" and "one-price" stores increase in popularity, as do subspecialty stores.

You will notice from the preceding history that many fashions reoccur, with adaptations to suit the times. Designers many times borrow ideas from the past, "reinterpreting" it for current times. Examples include:

1. "T-shirts": introduced in France during World War I as underwear, American soldiers found them comfortable. They made a comeback as shirts for golfing and other sports in the 1940's, were adopted by women in the 1960's, and now make statements about products, tastes, preferences, beliefs, etc.
2. The padded shoulder was big in the 1940's, and was reintroduced in the 1980's. Changes in fabrics, colors and details made the look unique to the 1980's.

**UNIT TITLE: EVOLUTION AND MOVEMENT OF FASHION**

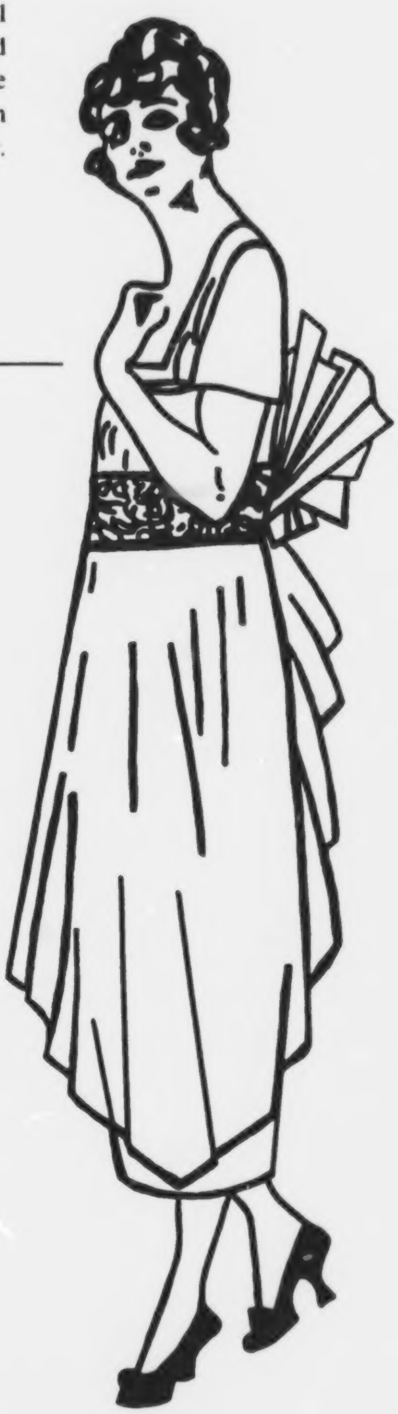
**COMPETENCY:**3.00. Explain the evolution and movement of fashion in our economy

**OBJECTIVE:** 3.01. Explain the history of fashion and how it relates to today's fashions

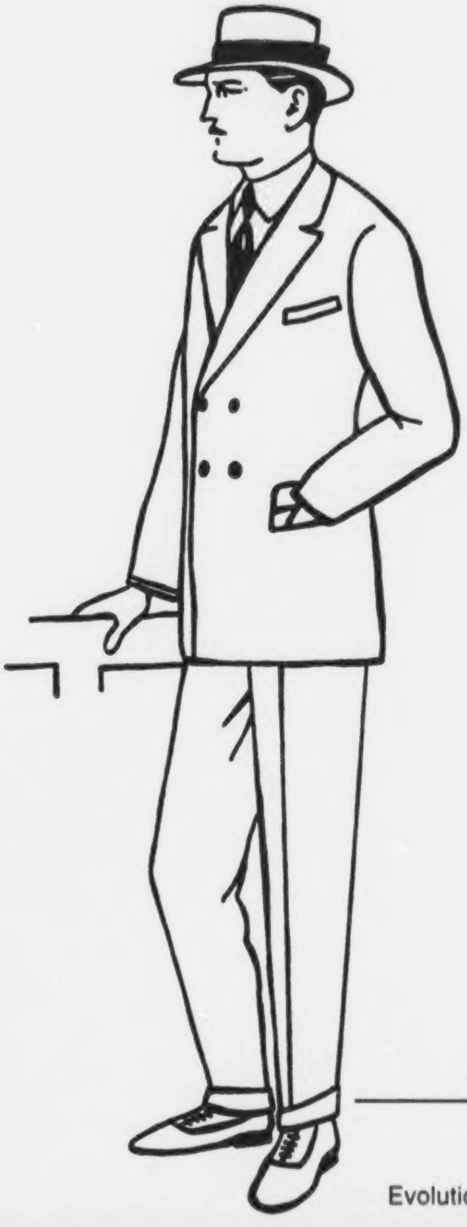
| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Use fashion illustrations of different fashion periods as transparencies to introduce twentieth century fashion development | Included in this unit |
| **A-2** Have students read Ch. 1, **"Fashion Development"** in Fashion: From Concept to Consumer and answer "Questions for Review" 1-6. | Prentice Hall |
| **A-3** Have students complete **"Fashion Decades."** Divide the students into groups of 3-4. Have one group assigned to 1900-19, another to 1900-19, another to 1920-39, still another to 1940-59, etc. | Included in this unit |
| **A-4** Assign pairs of students each a **"Fashion Trendsetter"** as highlighted throughout Ch. 1 of Fashion: From Concept to Consumer. Have students prepare a summary of assigned "trendsetter" and provide illustrations of his/her design. | Prentice Hall |
| **A-5** Providing encyclopedias, fashion history books, American history books, and other available resources, have students identify common fashions for different periods in history. Have students trace outfits/ accessories. Make transparencies or copies to share with the class. | |
| **A-6** Have students research the operations and fashion evolution of a well-known company, such as Levi's, Calvin Klein, Gucci, or Lee's, and prepare short oral and written presentations. Presentations should include illustrations of major product lines from when the company began to the present. | |

# 1910 - 1919

Women went to work in business during World War I, and they fought for equal rights. Their attire became less restrictive to accommodate their more active lifestyles. Colors and styles were subdued during wartime, but fashion picked up after the war. The flared skirt which had lasted throughout the war was replaced by the barrel line, which created a tubular effect. Automobile production reached 1,000,000, and special attire was worn by both men and women to protect them from cold and dust when riding in open cars. An informal look became popular for men: straw hats, checks, and butterfly ties were often worn. This informal trend became more noticeable after the war.



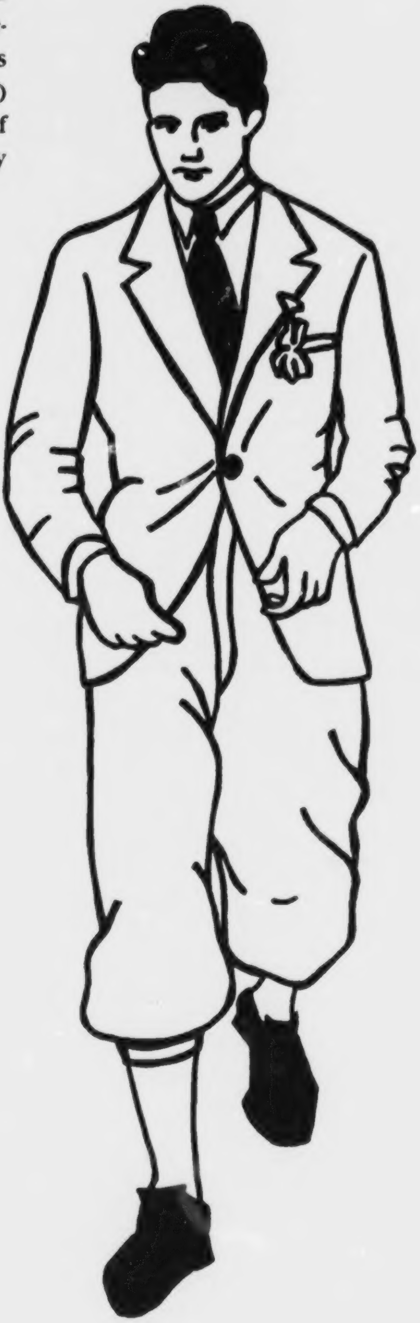
1919



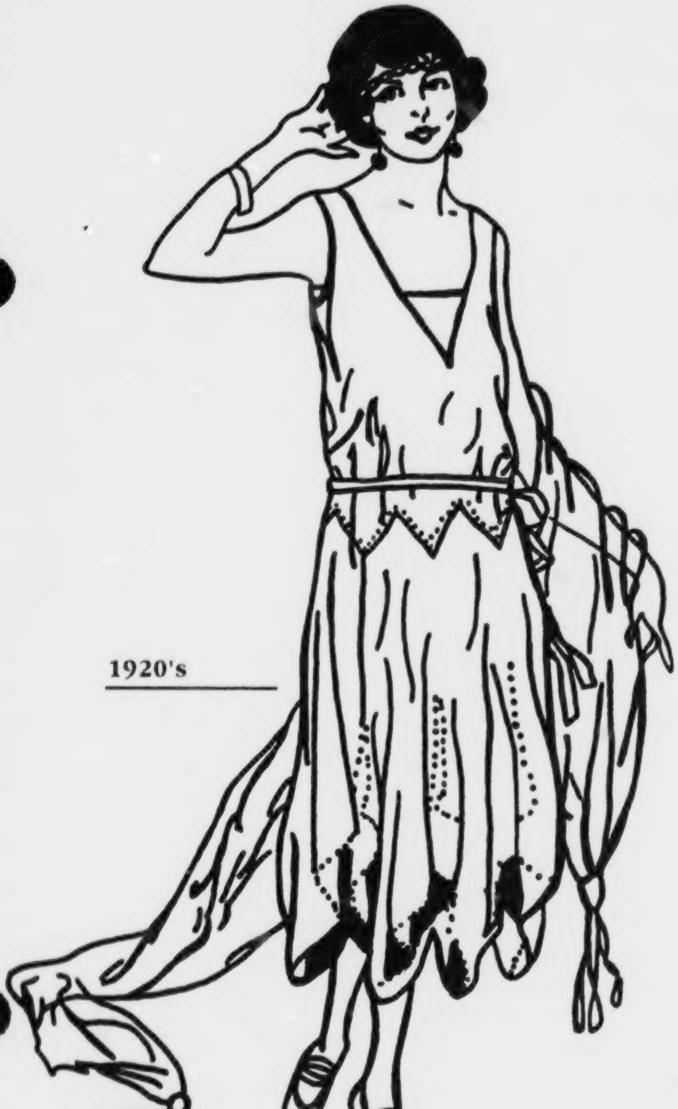
1910

# 1920 - 1929

During the decade women won the right to vote. They asserted their independence and newly won equality. They bobbed their hair, flattened their bustlines, shortened their skirts, and put on trousers. Helena Rubinstein and Elizabeth Arden opened cosmetic businesses, and cosmetics became an important fashion accessory. Charles Lindbergh made his solo flight to Paris. As a result, scarves (as worn by the famous pilot) became a popular fashion item and were worn with all types of clothes. Men's wear progressed toward informality. Baggy knickerbockers, known as plus-fours, were very popular.



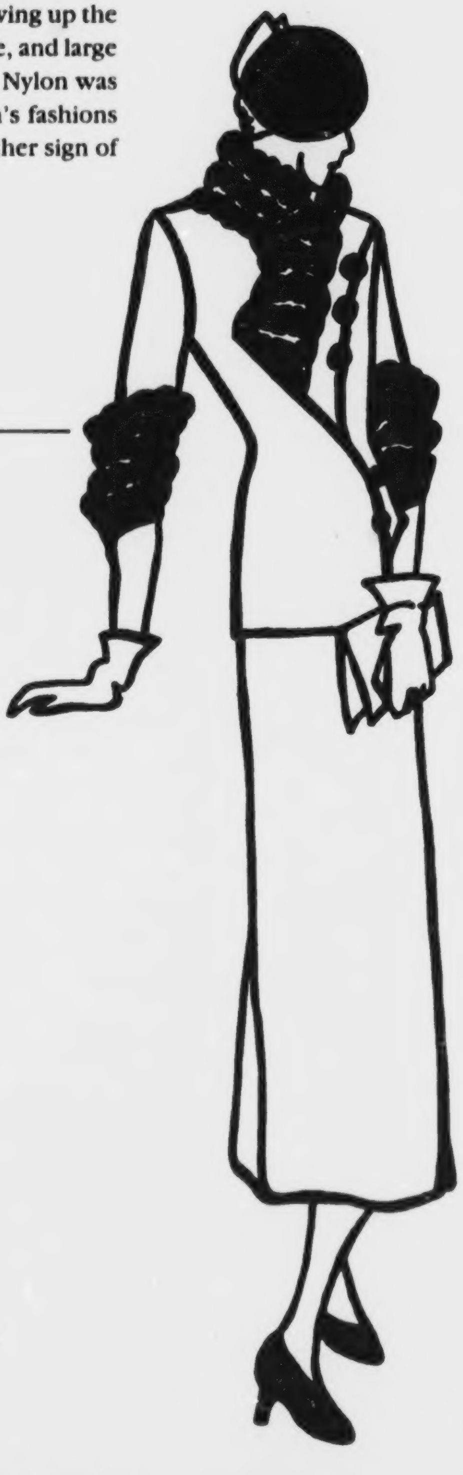
1920's



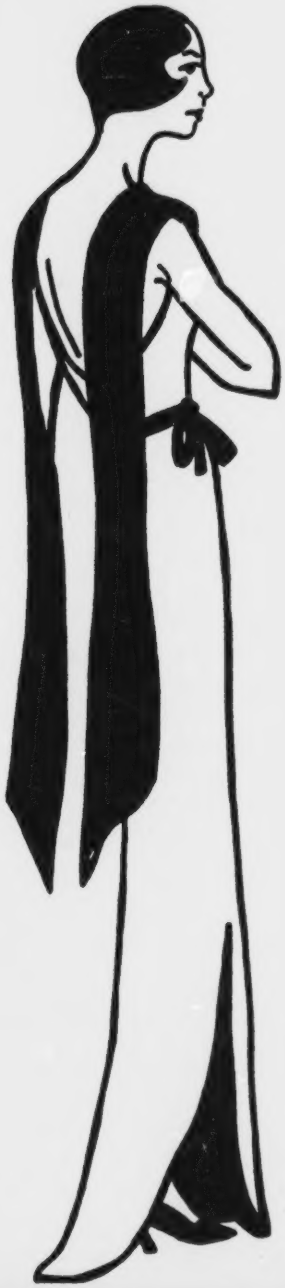
1920's

# 1930 - 1939

The Great Depression put millions of people out of work. With women no longer active in business, styles became more feminine again. They were also designed to be versatile, because money was tight and wardrobes were limited. King Edward of England became a romantic hero by giving up the throne to marry Wallis Simpson. Brocades, royal purple, and large fox collars (all suggestive of royalty) became popular. Nylon was produced and nylon stockings became available. Men's fashions were coordinated, but not necessarily matched – another sign of the informality that began after World War I.



1930's

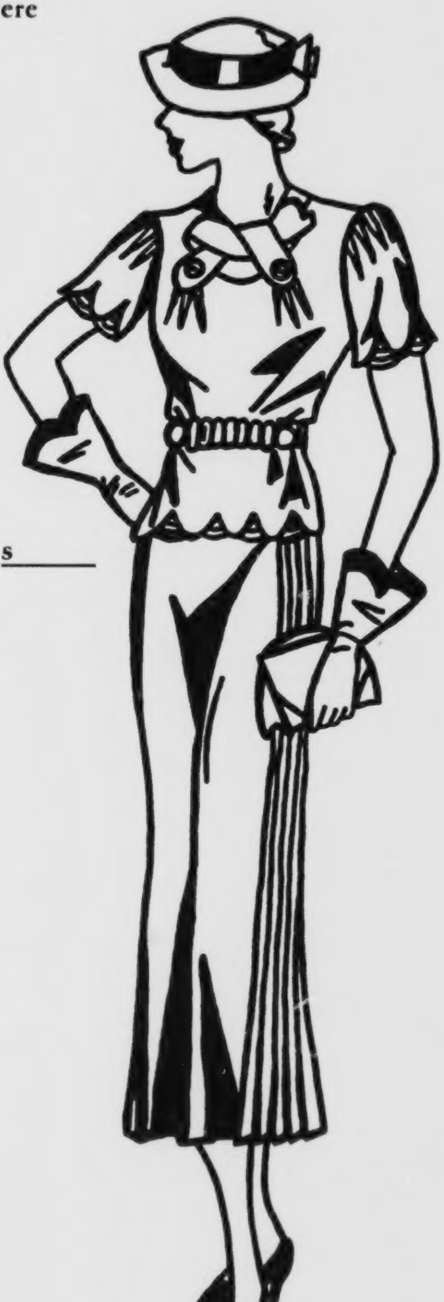


The Royal Look

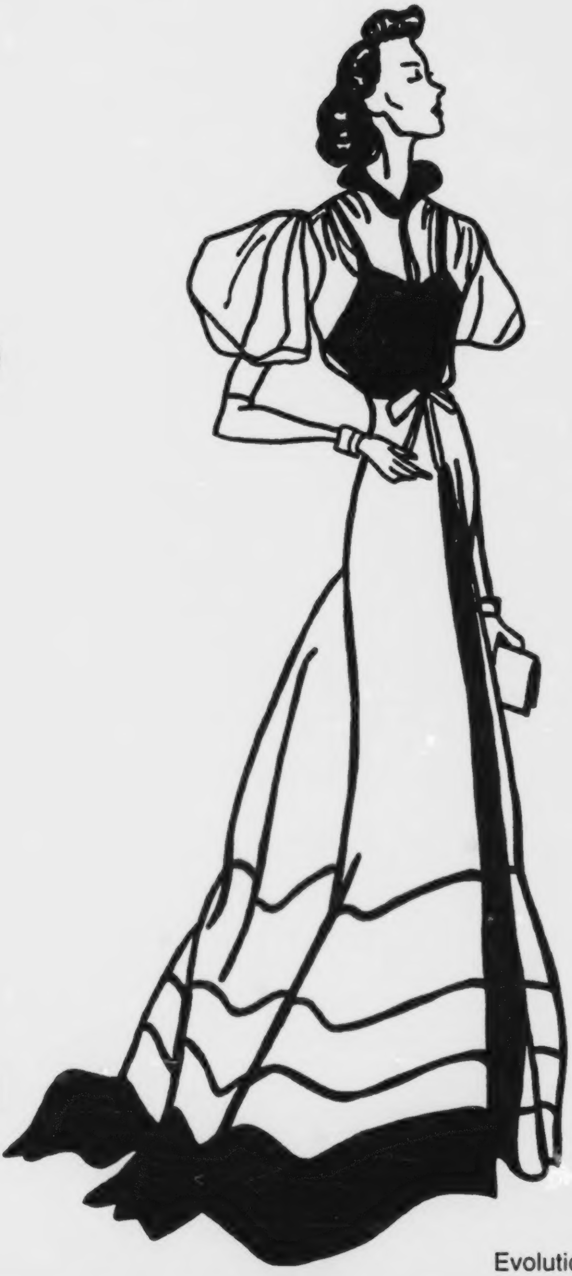
## Great Depression

**(Began 1929 , continued through 1930's)**

When the depression hit in the early 1930s, the scarcity of jobs forced most women out of the business world and back into the home, where they adopted more feminine clothing. Because of the lack of money, wardrobes were limited. One garment had to serve for a number of occasions, so styles during this time were based on versatility.



Early 1930's

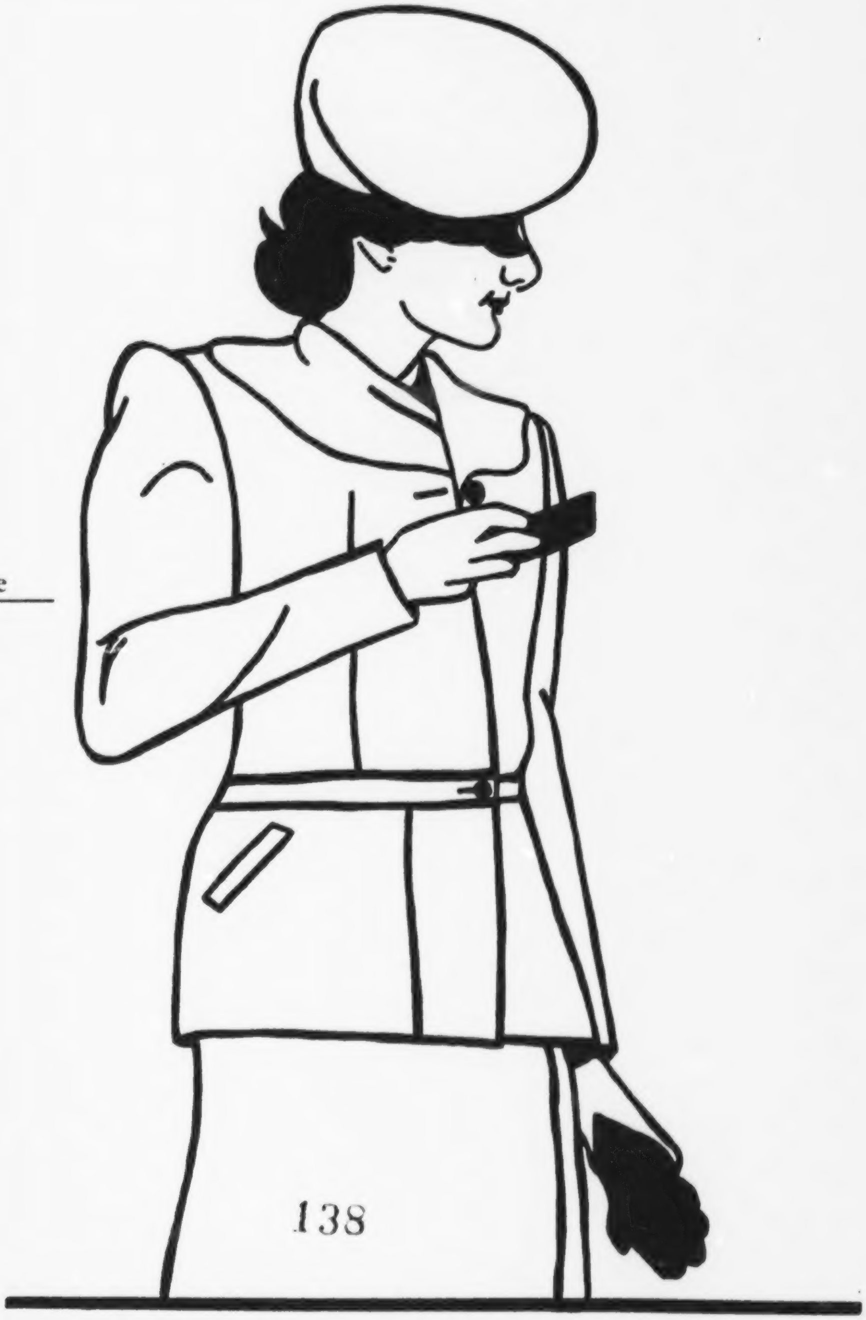


1930's

## World War II
(1939 - 1945)

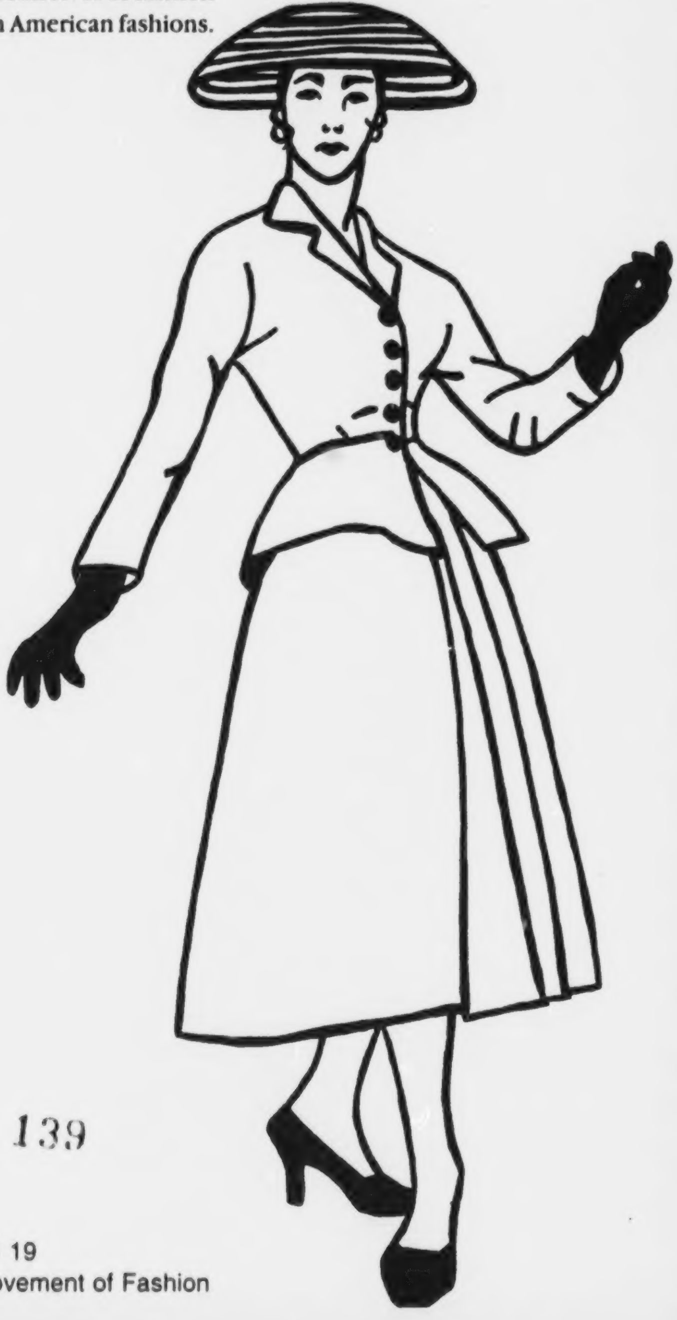
World War II created a worker shortage, and women went back into the world of business and industry. They took on many traditionally masculine jobs; this called for greater freedom of dress. Also, fashion showed a military influence with looks such as squared shoulders and straight, narrow skirts. Men's fashion was at a stand-still because most men were in uniform.

Standard WWII Attire



# 1940 - 1949

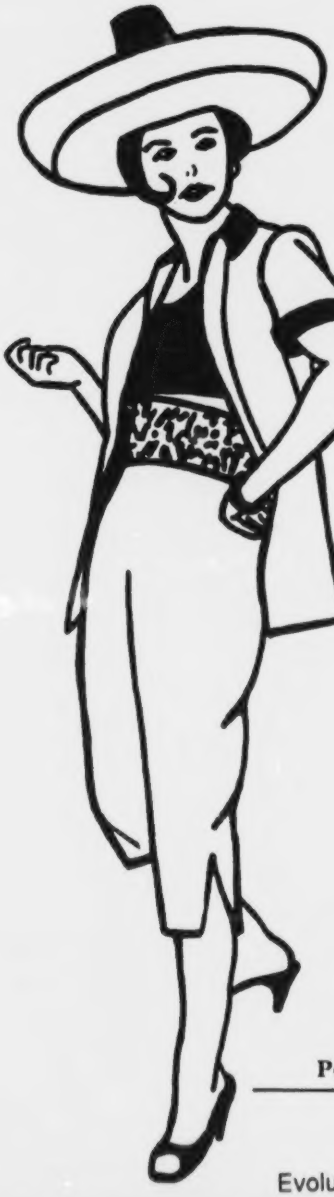
World War II was fought, and wartime control and rationing resulted in restrictions on yardage for clothing. Synthetic fibers were greatly improved as a result of the war effort. Fashion reflected the influence of the war: narrow skirts showed the yardage restrictions: square, padded shoulders had a military look. Trousers for women became increasingly popular as many women went to work in jobs previously held by the men now in the service. Most men were in uniform. Undergarments made of synthetics, especially nylon, became popular. After the war, the French made a determined effort to reassert themselves as fashion leaders. These designers had a big influence on American fashions.



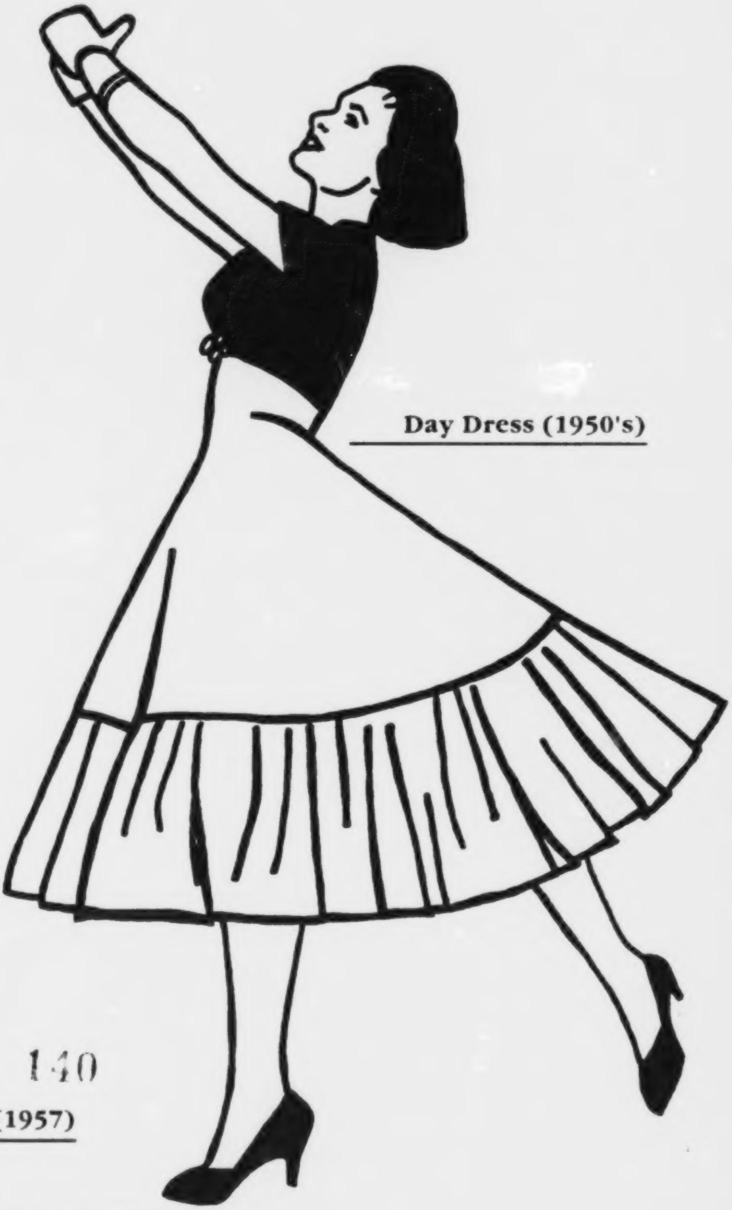
"New Look" by Dior (1947)

# 1950 - 1959

This was a decade of postwar prosperity. As if in reaction to the war's end (and the end of restrictions and rationing), skirts became fuller and dropped to below-knee and mid-calf in length. With prosperity came an emphasis on leisure time, and sportswear became an important fashion look. Bermuda shorts, pedal pushers, and halter dresses were popular. The political mood was basically conservative, and the "in" Ivy League look reflected this conservative trend. Ivy League men's wear included narrow ties, narrow lapels, argyle socks, and corduroy fabric. In the late 1950s, the short, straight styles of the 1920s again became popular.



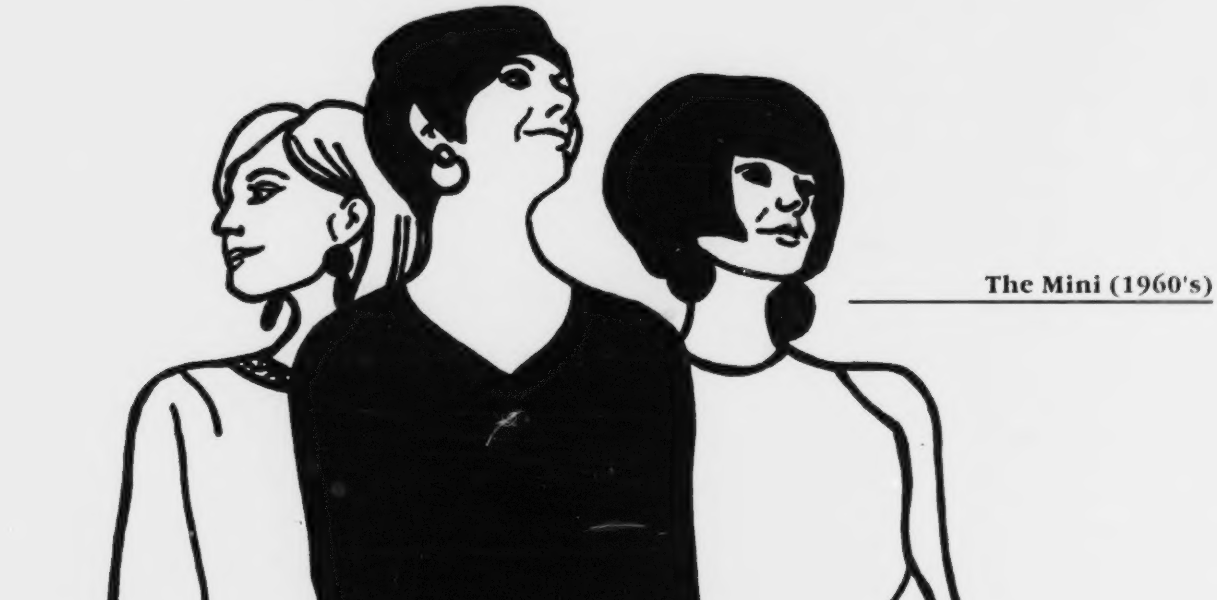
**Pedal Pushers (1957)**



**Day Dress (1950's)**

## 1960 - 1969

With the election of J. F. Kennedy to the presidency, a new fashion look was born. "The Jackie Look", as it became known, included the pillbox hat, short A-line skirt, and the Chanel jacket. In the 1960s hemlines became the shortest ever. Musicians from England became popular in America, and British clothing styles set the fashion for the young. Civil unrest and the Vietnam war led to rebellion among many young people. This was reflected in their clothing styles - the braless look, thrift-shop clothing, and unisex apparel, for example.

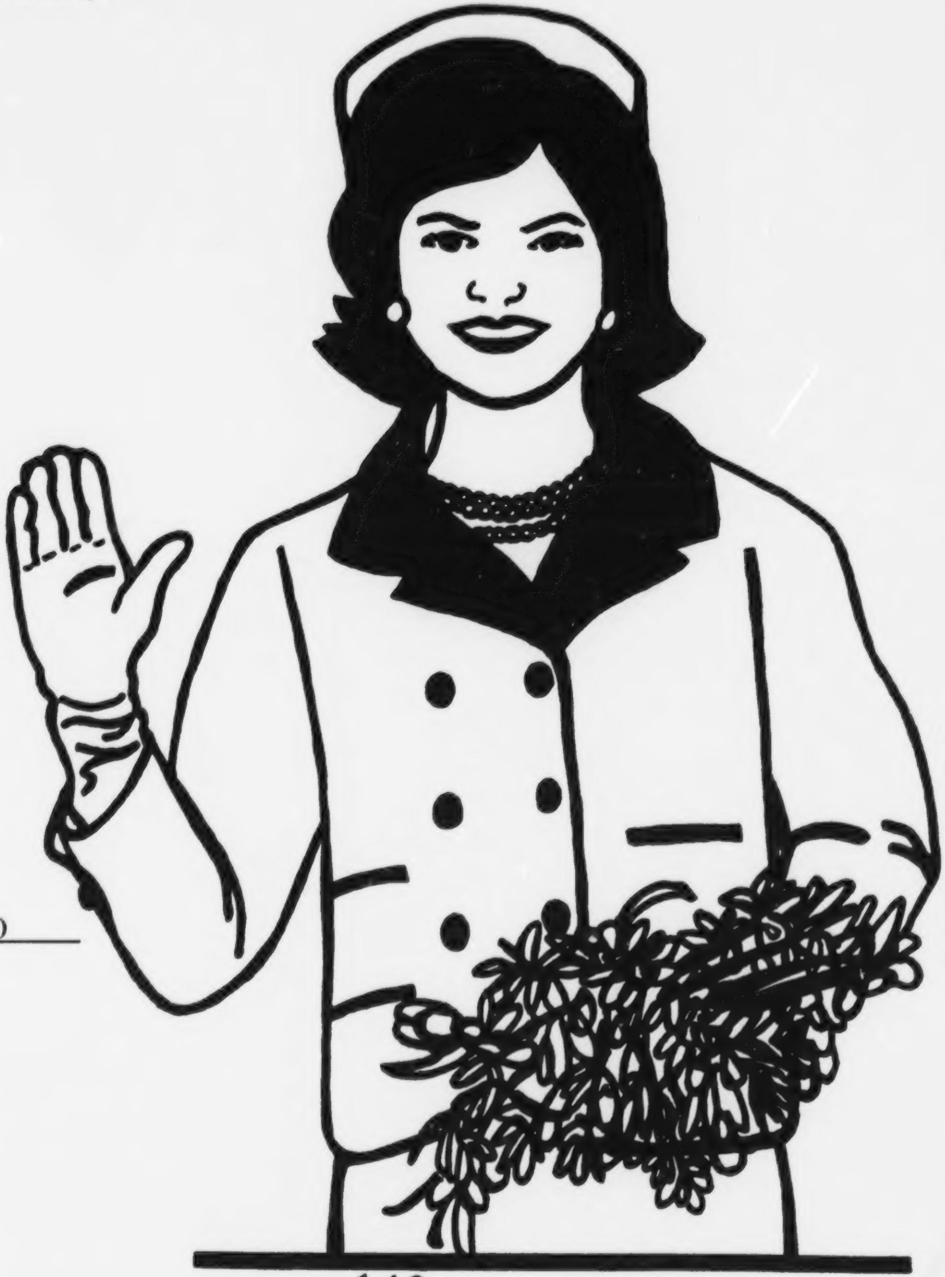


The Mini (1960's)

141

# John F. Kennedy's Presidency
(1960 - 1963)

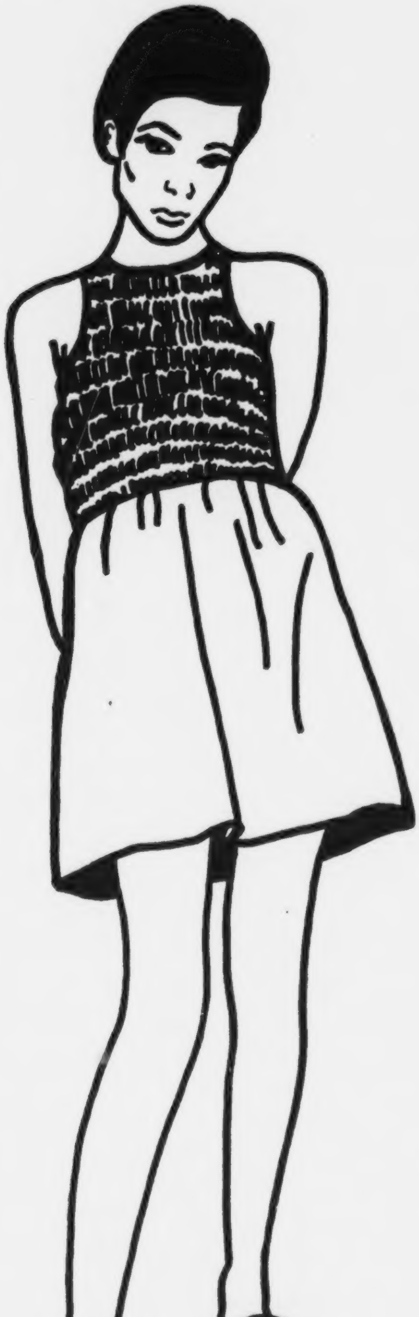
The election of John Kennedy to the Presidency in 1960 had an impact on styles because it brought Jackie Kennedy to the forefront of fashion. As First Lady, she was a most important influence on women's fashion, and she remained so throughout the 1960s. Styles (pillbox hats, large sunglasses, above-the-knee A-line skirts) worn by Jackie were copied by women all over the country.



The Jackie Look (1962)

# "British Invasion"
(1960's)

In the 1960s, when the music of the Beatles and other British rock groups became enormously popular in America, their "mod" fashion look was widely adopted.



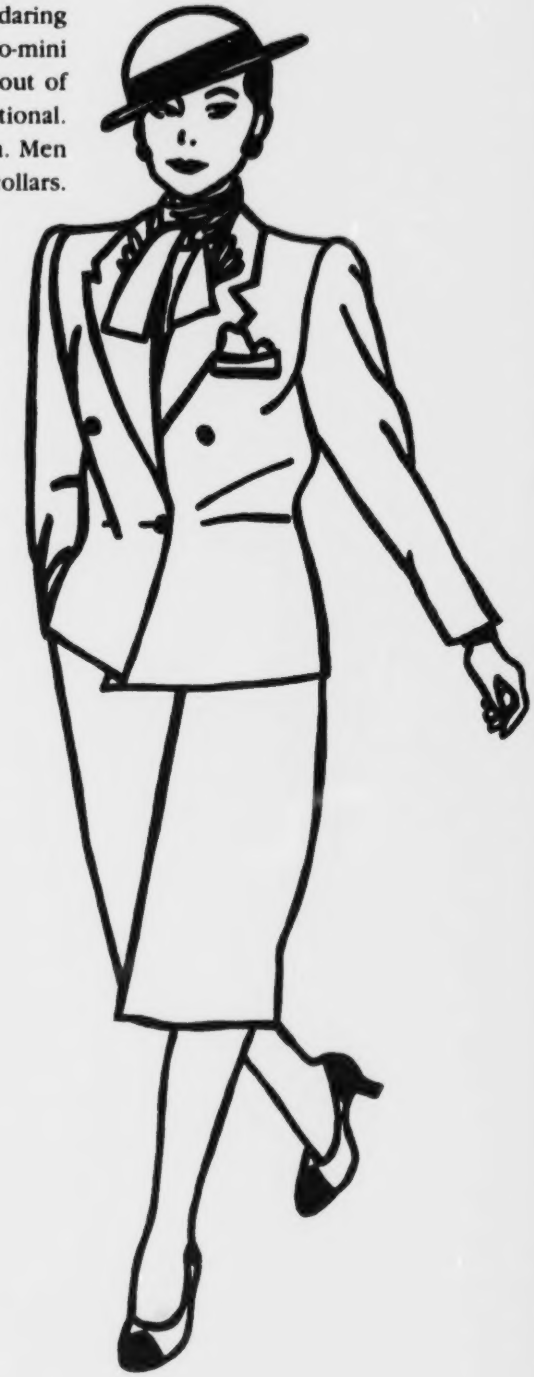
143

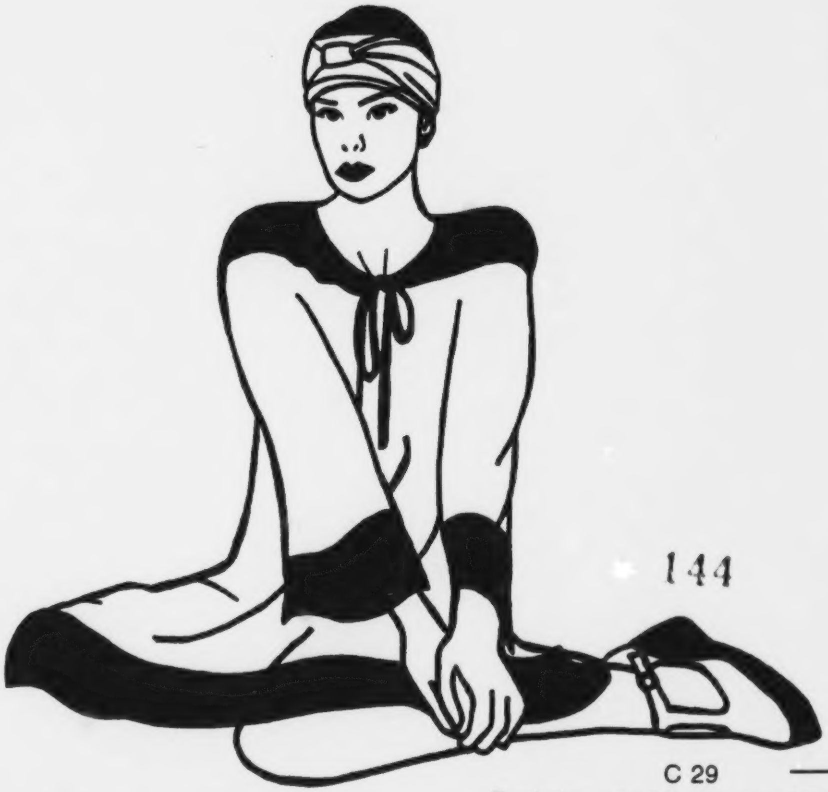
Mod Look (1960's)

## 1970 - 1979

A period of unrest, the 1970s were plagued by inflation and recession. The Watergate break-in resulted in President Nixon's resignation. Fashion became daring with see-through clothes, radically brief swimsuits, and micro-mini skirts. Then as events and fashion seemed to be getting out of control, there was a move toward the conservative and traditional. The "Preppy" (Ivy League) look became fashionable again. Men adopted three-piece suits and shirts with button-down collars. Women's hemlines dropped.

1979





Early 1970's

# Fashion Decades

Since fashion moves in cycles, you are to research one major period of fashion history, as assigned, and report to the class. Gather as much information regarding fashions of the period assigned and teach the class about this period as creatively as possible.

Working in a pair or in a group, you must present a complete "picture" of the assigned fashion era, and explain how the fashions of this era might influence fashions of today. Your presentation could take the form of a fashion show, written report/class presentation, slide show/discussion, segments from old movies with class presentations, collages or bulletin boards . . . or an idea *you have* to teach the class about your era. *Be creative* . . . just make sure the class understands the fashion, mood and significance of your decade.

You will be evaluated on the following:

1. your individual contribution to the overall group effort
2. product creativity
3. project completeness
4. your ability to communicate/teach the information

Make sure your work is comprehensive and imaginative. ***Get to work!!!***

## CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.02. Explain the concept of the fashion cycle

A. Define Fashion Cycle: The rise, widespread popularity and acceptance of a style

B. Explain factors that influence the fashion cycle
   1. Cultural & political influences
   2. Social influences
   3. Economic influences
   4. Technological influences
   5. Marketing influences

C. Explain the stages of the fashion cycle **A-1, A-2**
   1. Discuss Rise, Mass Acceptance, Decline and Obsolescence.
   2. Discuss lengths of the fashion cycle.
   3. Explain what causes breaks in the fashion cycle.

D. Explain consumer buying as it relates to the fashion cycle **A-3, A-4**
   1. Define long and short-run
   2. Discuss silhouettes and details, colors and textures, accessories, classics and fads.

E. Explain factors influencing the fashion cycle **A-5**
   1. Accelerating factors
   2. Retarding factors
   3. Recurring fashions

**UNIT TITLE: EVOLUTION AND MOVEMENT OF FASHION**

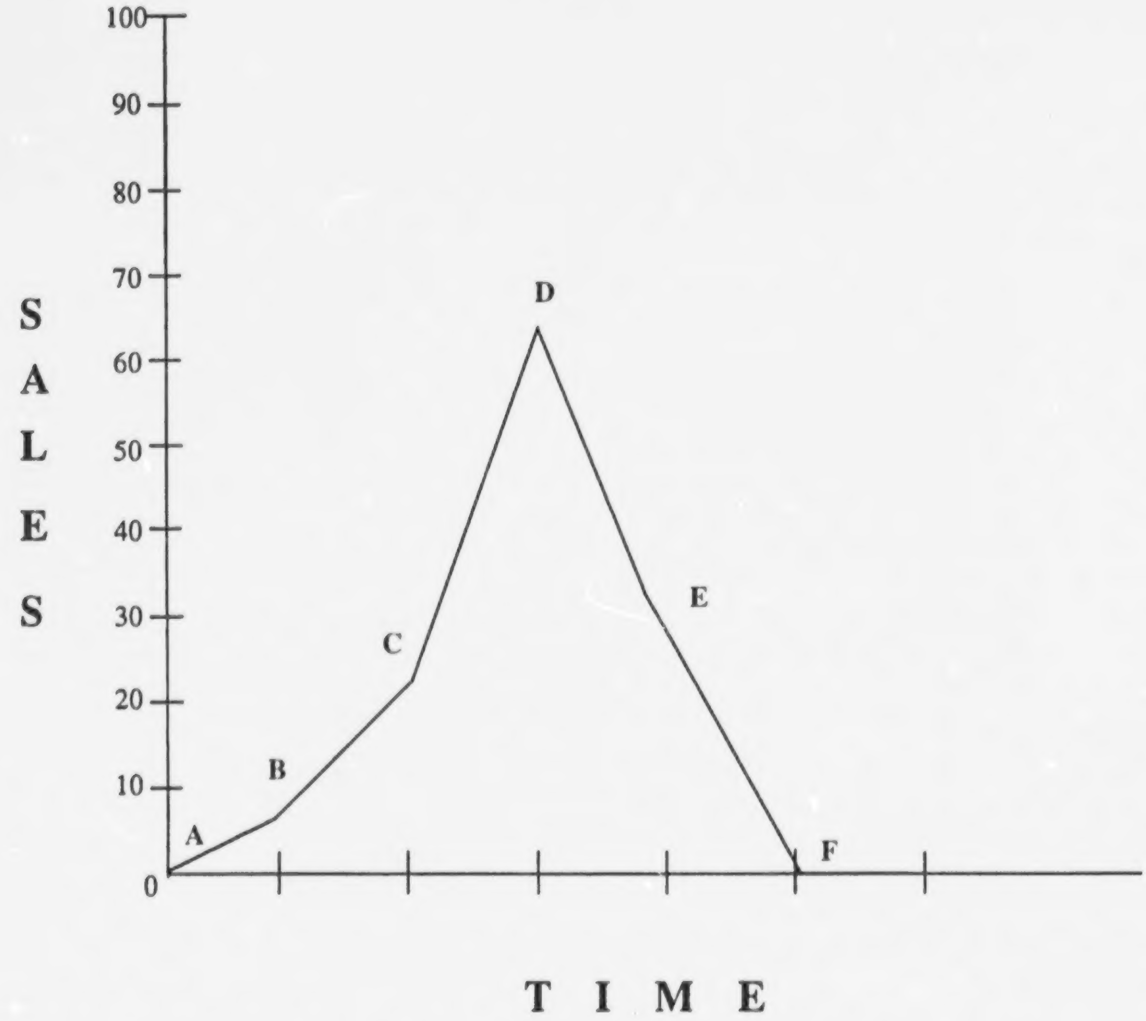
**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.02. Explain the concept of the fashion cycle.

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Use **"The Fashion Cycle"** as a handout or transparency and discuss with class. | Included in this unit |
| **A-2** Have students read **"Fashion Change and Consumer Acceptance"**, p. 52-59 in Fashion: From Concept to Consumer and complete **"Questions for Review"** 1-4. | Prentice Hall |
| **A-3** Have students answer the following questions, either in class discussion or on their own:<br>1. In what stage of the fashion cycle are clothes most expensive? Why?<br>2. What do companies do to popularize new styles?<br>3. How is marketing different from a garment's introduction to its decline? | |
| **A-4** Separate the class into groups of four to create collages of "fads" and "classics." Each team should be responsible for the creation of a bulletin board, poster, display, etc., and be able to defend why the articles selected fit into the category assigned. | |
| **A-5** Have students complete **"Where Are They?** to decide at which stage of the cycle they would place certain celebrities. | Included in this unit |

# THE FASHION CYCLE

A-1



| | | |
|---|---|---|
| A | **INTRODUCTION:** | Fashion innovators purchase from "high-priced" retailers who "lead" fashion. |
| B | **RISE:** | Fashion leaders purchase from traditional retailers in their "better" departments. |
| C | **ACCELERATION:** | Fashion followers purchase from traditional retailers in moderate-priced" departments. |
| D | **MASS ACCEPTANCE:** | Fashion followers purchase from mass merchants. |
| E | **DECLINE:** | Fashion followers may purchase a few items at greatly reduced prices from mass merchants. |
| F | **OBSOLESCENCE:** | No one is buying! "You can't give it away!" |

A - 5

# Where Are They?

People in the public eye, as well as apparel and accessories, go through a sort of "fashion cycle" where they rise to popularity and then may decline or virtually become obsolete. For each person/character listed, decide at which stage of the "fashion cycle" they are. Use the key below. If someone has gone through the cycle and is having a comeback, note this by marking "C". Justify any response by explaining "why."

I - Introduction
R - Rise
A - Acceleration

M - Mass Acceptance/Peak
D - Decline
O - Obsolescence/Rejection

C - Been through cycle and making a comeback

| Name: | Stage: | Why: |
|---|---|---|
| 1. Madonna | | |
| 2. Jimmy Carter | | |
| 3. Calvin Klein | | |
| 4. Charlie Brown | | |
| 5. Michael Jackson | | |
| 6. Lech Walesa | | |
| 7. Harrison Ford | | |
| 8. New Kids | | |
| 9. Bill Clinton | | |
| 10. Luke Perry | | |
| 11. Sharon Stone | | |
| 12. Michael Jordan | | |
| 13. Mel Gibson | | |
| 14. George Bush | | |

# CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.03. Identify fashion trends and explain how trends are used in fashion merchandising

| | | |
|---|---|---|
| A. | Define Fashion Trends | **A-1, A-2, A-3** |
| | 1. Fashion trend is the direction in which fashion is moving | |
| | 2. Discuss the input manufacturers and retailers have on fashion trends | |
| B. | Identify Current Fashion Trends | |
| | 1. Observe celebrities, read latest fashion magazines | **A - 4** |
| | 2. Read current fashion magazines | **A - 5** |
| C. | Explain The Rule That Fashion Trends Play In Forecasting | |
| | 1. Celebrities help to determine forecasting | **A - 6** |
| | 2. New trends are introduced at trade shows and fairs | |
| | 3. Fashion Publications are used in forecasting | |

**UNIT TITLE:** **EVOLUTION AND MOVEMENT OF FASHION**

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.03. Identify fashion trends and explain how trends are used in fashion merchandising.

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A - 1** | Have students complete Marketing Information LAP 1, **"Fashion Trends"** and complete **Review Questions 1-4**, p. 4. | MarkED |
| **A - 2** | Use transparencies 1-5 from Marketing Information LAP 1, **"Fashion Trends"** | MarkED |
| **A - 3** | Have students research a popular trendsetter and identify trends this person has started | |
| **A - 4** | After reading ch. 4, p. 60-72 in Fashion: From Concept to Consumer, have students complete #1 of **"Projects for Additional Learning"** on p. 72 | Prentice Hall |
| **A - 5** | Have students research old school yearbooks and make notes on trends in fashion from year to year | |
| **A - 6** | Have students complete the **"Forecasting: Luck or Savvy"** project. Topics to consider assigning are:<br>Trends in make-up<br>Trends in accessories<br>Trends in colors for the upcoming season<br>Trends in swimwear<br>Trends in hairstyles<br>Trends in natural versus man-made fabrics<br>Trends in fitness wear<br>Trends in cars<br>Trends in choosing a college or career<br>Trends in diet and exercise<br>Other trends of which you think | |

# Forecasting: Luck or Savvy

In order to meet the demands of the consumer, we need to be able to predict the consumer's needs and wants. In fashion, we need to determine the direction in which styles are changing, otherwise called the fashion trend.

You will examine various sources of information to determine the trend of the topic assigned. You will examine trade magazines, newspapers, educational / entertaining television shows, fashion shows, fashion magazines, and/or any source available to you. The more resources you use, the easier it will be to predict what direction in which your trend topic is moving.

After analyzing the different resources, you will:

1. Summarize current trends - what's "trendy" now, how products are being marketed
2. Predict future trends - Seeing what is currently happening, what can you predict consumers will be looking for?

## CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.04. Identify leading fashion designers and explain the characteristics of their fashion influence on apparel and accessories

A. Identify Leading Fashion Designers And Their Distinct Designs **A-1, A-2, A-3**
   1. Companies that manufacture their clothing
   2. Different classifications of clothing

B. Explain The Influence Of Designer Fashions On Apparel And Accessories
   1. Discuss different types of accessories including shoes and handbags
   2. Discuss different styles

C. Explain The Usefulness Of Designers To Celebrities
   1. Discuss popular celebrities
   2. Discuss popular recording artists
   3. Discuss the trends in jewelry, metals and stones, handbags and shoes

**UNIT TITLE: EVOLUTION AND MOVEMENT OF FASHION**

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.04 Identify leading fashion designers and explain the characteristic of their fashion influence on apparel and accessories

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| A-1 | Have students read Merchandising LAP 60, "Fashion Designers" and complete **"Review Questions** on p. 6 and p. 13 | MarkEd |
| A-2 | Have students read and outline **"The Designer's Role"**, p. 70-72 in Fashion Merchandising: An Introduction, 5th ed. | McGraw Hill |
| A-3 | Create a list of current fashion designers. Have students, working in teams of two, create designer reports, finding information requested on "A New Look at a Designer". Reports should be shared with the entire class. You may want to copy each team's report for the class. | Included in this unit |

# A New Look at a Designer

Complete all information listed for the designer assigned.

Designer: ______________________ Current age of designer: _____

Designer's country of origin: ______________________

Summarize designer's early design experience:

______________________

______________________

______________________

______________________

What designers, if any, had an influence on this designer?

______________________

For what designs is this designer most famous?

______________________

______________________

What is the designer's trademark or logo? (Provide copy)

______________________

List any influences this designer has had on the fashion industry:

______________________

______________________

______________________

Awards won by designer:

______________________

Your name(s):

______________________

______________________

## CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.05. Explain the theories of fashion adoption.

A. Explain Downward Flow Theory (Traditional) **A - 1**

Also called "trickle-down theory"; in order to be identified as a true fashion, a style must first be adopted at the top of the social pyramid

- * fashions are only accepted by the masses if first accepted by the upper class
- * upper class will reject a fashion once accepted by a lower class

B. Explain Horizontal-Flow Theory (Mass dissemination)

Also called "mass-market theory"; fashions move horizontally between groups on similar social levels, rather than vertically from one level to another

- * mass communications introduce fashions to all classes concurrently
- * there are separate, distinct groups which make up the fashion public; for example, society people, suburbanites, college students, office workers, etc.

C. Explain Upward-Flow Theory (Reverse adoption)

The young, particularly those of low-income families and higher income groups, who adopt low-income lifestyles, are quicker than any other social groups to create or adopt new and different fashions.

- * adoption begins with young, lower-income groups
- * fashion comes from the street and adopted by the couture

**UNIT TITLE: EVOLUTION AND MOVEMENT OF FASHION**

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy

**OBJECTIVE:** 3.05. Explain the theories of fashion adoption

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Have students read **"Adoption of Fashion,"** p. 57-59 in Fashion: From Concept to Consumer | Prentice Hall |
| or | |
| Have students read **"Theories of Fashion Adoption,"** p. 77-81 in Fashion Merchandising: An Introduction, 5th Edition. | McGraw Hill |
| **A-2** Have students find two examples each of upward, downward, and horizontal flow from magazines, newspapers, etc. | |

## CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.06. Explain the concept of supply and demand in the fashion industry.

A. Define Supply And Demand **A-1, A-2**
1. Supply may be defined as the quantity of a good or service that sellers are able and willing to offer for sale at a specified price in a given time period.
2. Demand may be defined as the quantity of a good or service that buyers are ready to buy at a given price at a particular time. For demand to exist, there must be three conditions:
    a. A desire for the good or service
    b. The potential consumer must have the buying power to pay for the good or service
    c. The potential consumer must be willing to give up some buying power in exchange for the desired product.

B. Explain The Laws of Supply and Demand **A-3, A-4**
1. The Law of Supply is the economic principle which states that the quantity of a good or service to be offered for sale varies in direct relation to its price
2. The Law of Demand is the economic principle which states that the quantity of a good or service people will buy varies inversely with the price of the good or service
3. The Law of Supply and Demand is the economic principle which states that the supply of a good or service will increase when demand is great and decrease when demand is low.

C. Explain Factors Affecting Supply and Demand **A-5, A-6**
1. Factors affecting supply include:
    a. Cost of production
    b. Inventions and advanced technology
    c. Number of producers
    d. Prices of other goods
    e. Disasters and other events
    f. Government regulations and policies
    g. Labor union demands

2. Factors affecting demand include:
    a. Utility
    b. Tastes and preferences
    c. Consumer buying power
    d. Number of consumers
    e. Expectations
    f. Price of complementary goods
    g. Price of substitute goods
    h. Standard of living
    i. Promotion
    j. Personal selling

**COURSE TITLE: EVOLUTION AND MOVEMENT OF FASHION**

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.06. Explain the concept of supply and demand in the fashion industry.

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A-1** | Pass out pieces of chocolate to each student. It's O.K. for them to eat the chocolate, but they may not have any water. After the students have eaten most of the candy, hold up an ice-cold Coke or Pepsi. Tell the students you only have one cola, and are willing to sell it to the highest bidder. After the sale is over, discuss the concepts of supply and demand. | |
| **A-2** | Use **"Leading U. S. Centers"** as a handout to highlight major sources of supply. | Included in this unit |
| **A-3** | Have students read **"Economic Influences"**, p. 40-41 in Fashion: From Concept to Consumer. | Prentice Hall |
| **A-4** | Have students read ch. 2, p. 13-21 of Marketing Essentials and complete **"Fact and Idea Review"** 1, 3, 4, 5, & 8 on p. 22. | Glencoe/McGraw Hill |
| **A-5** | Duplicate and discuss **"Elastic and Inelastic Demand"** | Included in this unit |
| **A-6** | Have students complete **"Elastic or Inelastic"**. | Included in this unit |

## Leading U. S. Market Centers

**Atlanta**

Regional market serving the southeastern part of the country.

**Baltimore**

Has a stable apparel market, particularly devoted to the production of men's and boy's wear.

**Boston**

Has become famous for its rainwear in the men's apparel market.

**Charlotte**

Growing as a regional fashion center for women's, children's, men's and boy's, and western wear with the Charlotte Center and Charlotte Merchandise Mart.

**Chicago**

The "Windy City"' holds a prominent position as a major marketing center for thousands of retailers in the Midwest and south-central areas.

**Cincinnati**

Has been a specialist in "tailor-to-the-trade" clothing business.

**Cleveland**

Is the home of several large tailored-clothing houses, as well as a large producer of women's sportswear.

**Dallas**

One of the fastest growing apparel markets in the country.

**Kansas City**

A center for the manufacture of work clothes, boys' wear, and womens' dozen-priced dresses.

**Los Angeles - Long Beach**

Ranks third in terms of dollar value by manufacturer.

**Miami**

Has multiple houses which specialize in summer and cruisewear lines for women.

**Minneapolis**

Manufactures a wide range of apparel, including coats, suits and dresses for misses, women's half-sizes; maternity dresses; sportswear for the entire family; lingerie; children's and infant clothes; millinery; and outer wear for the whole family.

**New York City**

Overwhelmingly the capital of the apparel market in the U. S.

**Philadelphia**

A long-established center for the manufacture of men's, women's and children's apparel.

**Rochester**

Traditionally strong in men's clothing, is the home of a handful of very large menswear producers.

**St. Louis**

Epitomized by the "junior" market.

# ELASTIC AND INELASTIC DEMAND

Changes in price influence changes in demand for goods and services. Elasticity is a term that describes how much a change in price affects the quantity of a good or service demanded. When there is a small change in price that corresponds to a relatively large change in demand, demand is said to be elastic. Demand for certain goods and services will change, with small changes in the price of the product. For example, goods that are not essential for human survival usually have elastic demand. Elastic goods might include such items as steak, soft drinks, video cassette recorders, and the latest compact disc. Take steak, for example. When the price of steak is lowered, people tend to eat more of it. If the price of steak is increased, people eat less.

Another factor that results in elastic demand is the availability of substitute goods. If there are substitute products available that consumers can purchase, the product will probably have elastic demand. In the steak example, if the price of steak increases, consumers could quite easily buy another type of meat.

When the demand for an item is inelastic, a change in price will have a relatively small effect on the quantity demanded. The demand for some goods and services will be inelastic for one or more of the following reasons:

1. *They are necessities.*
2. *It is difficult to find substitutes - there are few substitutes for milk*
3. *They are relatively inexpensive - if the price of an item were to double from 20 cents to 40 cents, it would have less of an effect on demand than if the price had gone from $200 to $400.*
4. *It is difficult to delay a purchase - when your car is running out of gas, it is not always possible to shop for the best deal.*

# Elastic or Inelastic

For the following items, place an "E" in the space provided if a product has relatively elastic demand and "I" if demand is relatively inelastic. Justify your response in the column to the right.

| Product | Elastic or Inelastic | Justification |
|---|---|---|
| T-Shirts | | |
| Designer Dresses | | |
| Work Fatigues | | |
| Toilet Paper | | |
| Milk | | |
| Fashion Scarves | | |
| Sports Cars | | |
| Oxford Shirts | | |
| Diamond Rings | | |
| Overcoats | | |
| Jeans | | |
| White Socks | | |
| Electricity | | |
| Dart Board | | |
| Dress Shoes | | |
| Gasoline | | |

## CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.07. Explain the concept of utility in the fashion industry.

A. Define **Utility**
The ability of a product or service to satisfy consumer needs and/or wants; usefulness

B. Explain The Types Of Utilities **A-1, A-2, A-3, A-4, A-5**

1. **Form:** usefulness created by altering or changing the form or shape of a good to make it more useful to the consumer.
   - * especially important in fashion; styles, colors, fabrics, and sizes must be in demand and available
     *ex:* having panty hose in different sizes makes them more useful to consumers

2. **Place:** usefulness created by making sure goods and services are available at the place where they are needed or wanted by the consumer.
   - * an incredible number of manufacturers compete for apparel sales; manufacturers and retailers need to make products as convenient as possible for the consumer to purchase
     *ex:* selling visors in beachfront boutiques

3. **Time:** usefulness created when products are available at the time they are needed and wanted by the consumers.
   - * apparel marketers need to offer products long before seasons actually begin

4. **Possession:** usefulness created when ownership of a product is transferred from the seller to the user.
   - * business and consumer credit, and layaways increase the ability to purchase products/services

5. **Information:** usefulness created when the customer has the right information to making purchasing decisions
   - * communication provided by salespeople, displays, packaging, advertising help to educate the consumer about features/benefits and choice

**COURSE TITLE:** **EVOLUTION AND MOVEMENT OF FASHION**

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.07. Explain the concept of utility in the fashion industry.

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Use transparency **"Utility"**. | Included in this unit. |
| **A-2** Have students read and outline chapter 4, p. 38-48 in Marketing Essentials and answer **"Fact and Idea Review"**, questions 3-8 on p. 48. | Glencoe/McGraw Hill |
| or | |
| Have students read and outline chapter 5, p. 38-45 in Marketing: Principles and Practices, 4th ed., and answer **"Review and Discuss"**, questions 1-8 on p. 45. | Gregg/McGraw Hill |
| **A-3** Have students complete **"The Last-Minute Shopper"**, p. 31 of EC: LAP 13. | MarkED |
| **A-4** Have students complete **"Just a Little Added Utility"**. | Included in this unit. |
| **A-5** Have students complete **"Utilibility"**, found on p. C 33, NC Marketing Curriculum Guide, 1992 ed. | NC DPI |

# UTILITY

A-1

The ability of a product or service to satisfy consumer needs or wants; ***usefulness.***

## Types of Utility

Form

Time

Place

Possession

Information

A - 3

# "Just a Little Added Utility"

Given the list of products below, give examples of how different kinds of utility can be added through marketing.

1. *Silk Scarf*

Form: ____________________

Time: ____________________

Place: ____________________

Possession: ____________________

Information: ____________________

2. *Denim Shirt*

Form: ____________________

Time: ____________________

Place: ____________________

Possession: ____________________

Information: ____________________

3. *Floral Print Dress*

Form: ____________________

Time: ____________________

Place: ____________________

Possession: ____________________

Information: ____________________

4. *Men's Suit*

Form: ____________________

Time: ____________________

Place: ____________________

Possession: ____________________

Information: ____________________

## CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.08. Explain the types of fashion retailers

A. Explain **Boutique:** **A-1, A-2, A-3, A-4**
   1. French word meaning a small retail shop with unusual clothing and atmosphere
   2. Usually carry very new or "extreme" styling

B. Explain **Catalog Showroom:**
   1. A retail store where customers look at merchandise on display or in catalogs
   2. Orders are filled from a stockroom on the premises

C. Explain **Chain Store Organization:**
   1. A group of 12 or more centrally-owned stores
   2. Merchandised and controlled by a central headquarters office
   3. *All offer similar goods.*

D. Explain **Department Store:**
   1. A store which generally employs 25 or more employees
   2. Sells general lines of merchandise in three categories:
      a. home furnishings / furniture
      b. household linens and dry goods
      c. apparel and accessories for the entire family

E. Explain **Discount Store:**
   1. A departmentalized retail operation that sells merchandise at discount rates, with reduced customer services
   2. Usually use self-service merchandising techniques
   3. Usually operate at low profit margin with annual dollar of at least $500,000
   4. Usually at least 10,000 square feet in size

F. Explain **Direct Marketing:**
   1. Method of marketing where various advertising media interact with consumers, generally calling for a direct response
   2. Major types of Direct Marketing:
      a. *catalog* - selling through catalogs, usually mailed to a select list of customers or made available at stores
      b. *direct mail* - single mailings that include letters, samples, foldouts sent to prospects on mailing lists
      c. *electronic retailing* - a "catalog" available on a computer data bank, customers can see video pictures of products and order through the computer

## CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION
(continued)

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.08. Explain the types of fashion retailers

  d. *telemarketing* - using the telephone to sell directly to consumers; not effective for selling apparel
  e. *television marketing* - "the Home Shopping Network"; making goods available through specific shopping programs; increased in sales dramatically in the last ten years

G. Explain **Franchise:**
  1. A business where a firm or individual makes a contractual agreement to the exclusive right to conduct retail operations within a specified trading area under a franchisor's registered or trademarked name
  2. Often require buying specific product brands / adopting specific methods, policies, and image

H. Explain **Superstore / Combination Store / Hypermarket:**
  1. *Superstore*
    a. usually twice the size of supermarkets
    b. carry large assortment of food and non-food items
    c. often offer services, such as laundry, dry cleaning, shoe repair, check cashing, and bill paying
    d. prices are often 5% to 6% higher than supermarkets because of wider assortment
  2. *Combination Store*
    a. combined food and drug store
    b. average twice the size of a superstore
    c. account for about 5% of retail food sales
  3. *Hypermarket*
    a. combine discount stores and warehouse retailers
    b. generally carry food, furniture, clothing, appliances, and other items
    c. products often stacked high on pallets or in baskets
    d. forklifts typically move through the aisles during hours of operation full of merchandise

I. Explain **Leased Departments:**
  1. Departments within a retail store that are merchandised, owned, and operated by an outside firm
  2. Customers generally do not know the department is leased
  3. Very common to lease space for services, such as restaurants, hair styling, shoe and jewelry repair

## CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION
(continued)

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.08. Explain the types of fashion retailers

J. Explain **Mail-Order Retailer:**
  1. Handle a complete assortment of goods, similar to those found in discount stores or specialty stores
  2. Increasing in the U. S. due to lack of consumer time
  3. Many people purchasing entire outfits through the mail
  4. ex. - L. L. Bean, Eddie Bauer, Spiegel, Land's End, Talbot's, and Honeybee

K. Explain **Off-Price Retailers:**
  1. Retailers which buy at less than regular wholesale prices and sell at less than retail
  2. Types of Off-Price Retailers:
    a. *factory outlets*
      - owned and operated by manufacturers
      - often carry the manufacturer's surplus, discontinued, or irregular merchandise
      - sometimes group into factory outlet malls
      - ex. - Burlington (clothing), Hickory (furniture)

    b. *independents*
      - operations owned by entrepreneurs or large retail chains
      - offer overstocks, discontinued, and irregular merchandise
      - ex. - Designer Depot (K Mart), T. J. Maxx (Zayre), Loehmann's (owned by Associated Dry Goods, which owns Lord and Taylor)

L. Explain **Warehouse Clubs:**
  1. Sell a limited selection of brand-name grocery items, appliances, clothing, and other mixed goods at deep discounts to members who pay annual fees for membership
  2. Generally operate in huge warehouse-type facilities, offer few frills or services
  3. Prices are typically 2% to 40% below retail
  4. ex. - *Price Club, Sam's, and Pace*

M. Explain **Specialty Stores:**
  1. Carry a narrow product line with a deep assortment within that line.
  2. Popular because they generally provide high-quality merchandise, convenient locations, good store hours, excellent service, and quick entry and exit
  3. Specialty Store classifications:
    a. *single-line store* - a clothing store
    b. *limited-line store* - a men's clothing store
    c. *superspecialty store* - a men's custom shirt store

**COURSE TITLE: EVOLUTION AND MOVEMENT OF FASHION**

**COMPETENCY:** 3.00. Explain the evolution and movement of fashion in our economy.

**OBJECTIVE:** 3.08. Explain the types of fashion retailers.

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Have students read and outline ch. 13, "**Retail Stores**", p. 220-233, in Fashion: From Concept to Consumer and answer "**Questions for Review**", p. 233 | Prentice Hall |
| A-2 Have students read ch. 16, "**Fashion Retailing**", p. 361-384, in Fashion Merchandising, An Introduction, 5th ed., and answer "**Merchandising Review**", questions 2-9 on p. 384. | McGraw Hill |
| A-3 Use transparency "**Fashion Retailers**". | Included in this unit |
| A-4 Have students complete "**What Type Is It?**" | Included in this unit |

170

# Fashion Retailers

Boutiques

Catalog Showrooms

Chain Store Organizations

Department Stores

Discount Stores

Direct Marketing
  *Catalog Marketing*
  *Direct Mail Marketing*
  *Electronic Marketing*
  *Telemarketing*
  *Television Marketing*

# Fashion Retailers

## (continued)

Franchises

Superstore / Combination Store / Hypermarket

Off-Price Retailer
- *Factory Outlets*
- *Independents*
- *Warehouse Clubs*

Specialty Stores

A - 4

# What Type Is It?

For each of the retailers below, state which type of retail category the business would most likely fit. Choose from the following list:

boutique
discount store
department

catalog showroom
television marketing
mail order

chain store org.
factory outlet
specialty store

department store
franchise-leased
warehouse club

1. D. A. Kelly's ______________________
2. 5-7-9 ______________________
3. K-Mart ______________________
4. L. L. Bean's ______________________
5. Lord & Taylor ______________________
6. J. C. Penney ______________________
7. H & R Block ______________________
8. Sak's ______________________
9. The Limited ______________________
10. Service Merch______________________
11. Bgdrf Goodman______________________
12. Pace ______________________
13. Home Shg Club ______________________
14. Best Products ______________________
15. McDonald's ______________________
16. Sam's ______________________
17. Gucci ______________________
18. Walmart ______________________
19. Winn Dixie ______________________
20. T. J. Maxx ______________________
21. Circle K ______________________
22. Dillard's ______________________
23. Victoria's Secret______________________
24. Fur Vault ______________________
25. Hardee's ______________________
26. Hecht's ______________________
27. Belk's ______________________
28. The Gap ______________________

## CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION

# GLOSSARY

## *STYLE FEATURES*

### COLLARS

**Ascot** - a double-knot cravat with wide square ends folded over and held in place with a pin

**Band-standing** - narrow collar that is very similar to the Mandarin collar

**Bertha** - a woman's cape-like collar that extends from the neckline to over the shoulders.

**Bib** - a small collar, much longer in front, worn over a dress front

**Buster Brown** - a broad, rounded starched collar worn by children

**Button-down** - two collar points are held in place with small buttons

**Cape** - a small cape used as a collar; very similar to the bertha collar

**Convertible** - straight collar to be worn open or closed.

**Cowl** - soft, usually bias-cut collar which drapes around the neck

**Mandarin** - a standing collar about 1 1/2 inches high attached to a close fitting neckline

**Notched** - flat, narrow collar joined to a narrow lapel to form a notch

**Peter Pan** - turned down collar, 2-3 inches in width with rounded ends in front

**Puritan** - wide, flat, round collar similar to ones worn by Puritans

**Ruff** - a high, circular collar that is gathered or pleated

**Ruffle** - a ruffle is attached at neckline to surround neck

**Sailor** - two thicknesses of cloth; broad and square in back narrowing to a V-pointed neckline in front

**Shawl** - a long collar without peak or notch; a rounded unbroken outline

**Slotted** - a man's soft collar that has slots on underside to hold stays that keep the collar flat

### CONTENT/TEACHING OUTLINE

### C. EVOLUTION AND MOVEMENT OF FASHION

# GLOSSARY

## STYLE FEATURES
## (continued)

**Turtleneck** - a high, snug collar that is turned or rolled over

**Tuxedo** - on a woman's coat, a long straight fold forming the collar going around the neck and down front edges of the coat to the hem

**Wing** - a standing collar with pointed turn-back tabs

## NECKLINES

**Bateau** - "boat"; a wide neckline close to the neck that curves slightly from points on the shoulder.

**Camisole** - a neckline cut straight above the bustline and held in place by thin straps.

**Cowl** - a soft bias cut neckline draped in the front.

**Crew** - a round neckline that fits close to the base of the neck; name comes from the neckline on sweaters worn by crews that tow boats.

**Drawstring** - a neckline with a casing and a drawstring fastener.

**Funnel** - a collar flaring outward at the top, fitted snugly at the neckline.

**Halter** - a sleeveless, backless bodice held in place around the neck.

**Jewel** - a high cut, collarless neckline to permit wearing or jewelry and ornamental chains.

**Keyhole** - usually round and closed at the neckline; below there is a teardrop shaped opening.

**Off-shoulder** - a neckline that extends over the shoulder line.

**One shoulder** - a neckline hanging or secured from one shoulder only.

**Scoop** - not as deep as a U-neckline but the same basic shape.

**Square** - a collar or neckline that has squared-off corners.

## CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION

# GLOSSARY

## STYLE FEATURES
## (continued)

**Strapless** - a dress bodice or blouse with built-in support and is not held up by straps.

**Surplice** - a V-neckline formed by wrapping one front half over the other and fastening at the sides.

**Sweetheart** - a neckline that forms the top of a heart in the front.

**U-neckline** - a neckline that forms the shape of a U in front.

**V-neckline** - a neckline that slants from shoulder to centerfront, forming a "V".

## SLEEVES

**Angel** - long, loose flowing sleeves of robes originally worn by the English clergy.

**Bell** - a short or long set-in sleeve that flares into a bell shape below the cap.

**Bishop** - a long soft sleeve fitted over the upper arm and flaring at the bottom or gathered into a cuff.

**Cap** - a short sleeve just covering the shoulder not continued under the arm.

**Cape** - a sleeve cut circular and fitted to an armscye usually elbow length with cape-like flare.

**Dolman** - a sleeve attached to an armscye cut from shoulder to waistline with the sleeve tapering in to the wrist.

**Drop shoulder** - sleeve set-in to an armscye that extends past the normal shoulder line.

**Kimono** - a sleeve cut on one with the body.

**Lantern** - a set-in sleeve which flares from shoulder to elbow seam then tapers into the arm.

**Leg-of-Mutton** - sleeve is gathered over the shoulder and upper part of the arm; it fits tightly below the elbow.

# GLOSSARY

## STYLE FEATURES (continued)

**Melon** - a full rounded puff from the shoulder to the elbow usually lined with buckram for stiffening.

**Petal** - a set-in sleeve that appears to wrap around the body with one lapping the other.

**Puff** - a set-in sleeve gathered at shoulder for fullness and when long, gathered into a tight cuff.

**Raglan** - a sleeve with seam reaching from underarm to neckline.

**Roll-up** - a straight casual set-in sleeve that is hemmed and then rolled up to desired length.

**Set-in** - a tailored sleeve of dresses, jackets, or coats sewn to a fitted armscye.

**Shirt** - a long set-in sleeve which is gathered slightly into a cuff.

**Sleeveless** - a design ending at the shoulder or above.

## SLEEVE FINISHES

**Barrel cuffs** - a shirt cuff that has button closing.

**Convertible cuff** - a single cuff with a buttonhole on each side but with only one button; can be worn buttoned or with cuff links.

**Elastic wrist** - sleeve finish with a casing and elastic.

**French cuffs** - a double shirt cuff that turns back and fastens with cuff links.

**Hemmed wrist** - sleeve finish that is simply machine stitched with no cuff.

**Knit band** - sleeve finish consisting of a separate knit band of matching or contrasting color sewn on; band is usually a rib knit.

**Turn-back cuffs** - a cuff that is turned back, doubling it and fastened with buttons.

## CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION

# GLOSSARY

## STYLE FEATURES
(continued)

### SHIRTS

**Dress shirt** - men's shirt of broadcloth or firmly woven fabric; usually button-down collar, long sleeves with barrel cuffs, in muted colors.

**Football Jersey** - knitted sports shirt with yoke, crew or V-neckline, and usually dolman sleeves.

**Formal shirt** - men's shirt with tucks down front or with bib; usually French cuffs and wing or slotted collar.

**Oxford** - made of oxford cloth originally, with button-down collar, long sleeves with cuff, and placket front opening with buttons.

**Polo** - short sleeve knit shirt with crew neck and band on sleeves that are contrasting in color.

**Sweat** - usually knit with flannel backing; crew neck with knit band cuffs or raglan sleeves; worn for sporting events or popular as casual wear.

**T-shirt** - plain, short-sleeve knit with crew or V-neckline.

**Tank top** - unfitted with a deep U-neck and no sleeves.

**Tunic** - blouse-like garment extending to mid-thigh and worn over a skirt or pants.

**Western** - tapered shirt with yoke, pointed collar, patch pockets with flaps and snap closures.

### PANTS

**Bell bottoms** - men's and women's pants that are narrow over the hips then flare from the knee down.

**Bermuda shorts** - shorts that are knee length.

**Capri pants** - pants that end at mid-calf but are tight at the hem.

**Coveralls** - similar to overalls but with sleeves for all-over protection.

**Culottes** - women's short pants that look like a skirt because of a front pleat.

# GLOSSARY

## STYLE FEATURES
(continued)

**Gauchos** - fitted hips that flare to mid-calf; inspired by outfits worn by South American cowboys.

**Harem pants** - slim bloomer shaped pants made of supple fabrics and covering the knee.

**Hip huggers** - men's and women's pants that sit on the hipbone instead of resting at the waist.

**Jamaica shorts** - shorts that reach mid-thigh.

**Jeans** - pants with yokes or western styling that are casual or dressy.

**Jodphurs** - riding pants; full and loose from the hip to the calf and tight from the calf to the ankle.

**Jogging shorts** - short shorts usually with small side slots for ease of movement.

**Jumpsuit** - a one piece garment with or without sleeves used for everyday wear.

**Knickers** - loose pants for men and women gathered to a snug band below the knee.

**Overalls** - loose pants with a panel that extends over the chest and is held in place with shoulder straps.

**Pedal pushers** - loose pants that end at mid-calf; looser at bottom than capri.

**Ski pants** - loose fitting but tight around the ankle with a boot strap at times.

**Trumpet pants** - slim to the ankle where they flare into a bell; flare may be accomplished with pleats.

## SKIRTS

**A-Line** - a skirt that fits at the waistline and flares to the hem forming an "A".

**Accordion pleat** - thin even pleats, one folded over the other like an accordion.

## CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION

# GLOSSARY

## STYLE FEATURE
(continued)

**Box pleat** - two knife pleats folded to face each other on the wrong sides of the garment.

**Circular** - a skirt that forms a circle when laid flat; smooth across the hip and flared below.

**Dirndl** - a skirt with curved side seams and fullness at the waist.

**Dovetail** - a skirt, usually floor length, that flares in the back like a dove's tail.

**Godet** - a triangular insert added to a garment for flare (Evening gown - but shorter).

**Gored** - a skirt with shaped panels that add fullness to the garment.

**Kilt** - a short pleaded skirt adapted from the Scottish Highlanders.

**Knife pleat** - narrow pleats all turned in the same direction, usually right or left.

**Peg** - skirt style that is full and puffy at he hips and tapering to the knees or below.

**Petal** - a skirt with petals of fabric overlapping each other.

**Sheath** - a straight slim-fitting skirt with no fullness.

**Tiered** - a skirt with layers of flounces.

**Wraparound** - a skirt which wraps around the body; fastens with hidden closure or belt.

## DRESSES

**A-line** - any dress whose silhouette forms an A from shoulder to hem.

**Bouffant** - dress with full skirt and tight waistband; usually used in children's wear.

**Chemise** - a straight silhouette lacking a waistline.

# GLOSSARY

## STYLE FEATURES
## (continued)

**Corselet** - a dress with tight fitting midriff that often has lacing through eyelets.

**Evening gown** - a gown usually of delicate or luxurious fabric for evening wear.

**Jumper** - sleeveless dress meant to be worn over a blouse or sweater.

**Kimono** - usually lounge wear with sleeves cut in one with garment; belted.

**Maternity** - any style with extra wearing ease for wear during pregnancy.

**Moyenage** - a dress with tight sleeves, low snug waist, and full gathered skirt.

**Sheath** - a straight slim-fitting skirt or dress that has usually no fullness and usually no belt.

**Shirtwaist** - adapted from a man's shirt with the front closing and usually belted.

**Sun Dress** - any dress worn during warm weather that leaves arms, shoulders and sometimes back exposed.

**Sweater dress** - dress made of warm knit sweater-like material that hugs the body.

**Tennis** - any dress currently popular for playing tennis, usually hip-length and white.

**Tent** - exaggerated A-line silhouette usually used for maternity wear.

**Trumpet** - a dress with pleats or godets placed near by the hem.

**Wrap** - a dress having two free edges, one wrapping over the other.

## OUTERWEAR

**Balmacaan** - a loose fitting top coat with raglan sleeves and slash pockets.

**Battle jacket** - also known as "Peace" jacket; single breasted banded at waist; patch pockets with flaps.

**Blazer** - a sport jacket for men and women; single or double breasted.

### CONTENT/TEACHING OUTLINE

### C. EVOLUTION AND MOVEMENT OF FASHION

# GLOSSARY

## STYLE FEATURES (continued)

**Bolero** - short, above waist garment; open in the front with curved hem with or without sleeves.

**Cape** - a sleeveless outer garment closing at the neck and hanging over the back and shoulders.

**Cardigan** - sweater, collarless with buttons down the front.

**Chesterfield** - a semi-fitted, beltless coat with flap pockets, fly front, and always velvet collar.

**Cut-away** - man's formal daywear with tails cut away from centerfront to side seams.

**Mackinaw** - a short, heavy, double-breasted coat usually made in wool plaid; lumber jack.

**Norfolk** - a single-breasted, hip-length, belted jacket with patch pockets and yoke; box pleated in front and back.

**Parka** - hooded jacket often with pile or fleece lining; usually with patch pockets and drawstring closing at waist in addition to snaps or buttons.

**Pea jacket** - a short jacket of heavy woolen fabric originally worn by sailors.

**Poncho** - rectangular cloth with hole in center for head; no seams.

**Pullover sweater** - sweater with no closures but pulls over head; usually with crew or V neck.

**Raincoat** - variety of styles with water repellent or waterproof finishes.

**Reefer** - a single or double-breasted woman's coat with princess seams.

**Safari** - usually has lapels, four pockets, epaulets and a belt.

**Shawl** - square piece of fabric folded on the bias with a fringed edge.

**Ski jacket** - jacket with down or fiberfill worn for skiing and adopted for everyday use; zipper closing.

**Slicker** - waterproof jacket, usually with hood, patch pockets, and snap closures; sometimes reversible.

# GLOSSARY
## STYLE FEATURES
## (continued)

**Smoking jacket** - lounging jacket worn over trousers with shawl collar and tie belt.

**Trench coat** - double-breasted with belt, pockets, and shoulder flaps.

**Vest** - short, sleeveless garment worn over shirts or blouses.

**Warm-up jacket** - originally worn with active wear for sporting events; adopted to everyday wear; similar to windbreaker but usually of flannel.

**Windbreaker** - a jacket with elasticized wrist and waist, front zipper, usually has a water repellent finish.

## GENERAL FASHION TERMS

**Accessories** - articles worn or carried to complete a fashion look, such as jewelry, scarves, handbags, and shoes.

**Bib** - an apron type detail used as collars, shirt fronts, and overskirts.

**Blouson** - a dress or blouse silhouette with a loose top gathered into a waistline that appears dropped.

**Boutique** - a small shop with unusual products and atmosphere, usually carrying very new or extreme styles.

**Catalog showroom** - a retail operation where customers look at merchandise on display or in catalogs. Merchandise orders are filled from a stockroom on premises.

**Chain store organization** - a group of 12 or more centrally-owned stores, merchandised and controlled by a central headquarters.

**Couture-dressmaking** - applied to fashion businesses which make clothes to order.

**Cummerbund** - broad, fitted sash worn mostly by men.

**Department store** - a store generally employing 25 or more people which usually sells home furnishings, dry goods, and apparel and accessories for the entire family.

**Discount store** - a departmentalized retail operation that sells merchandise at reduced prices, with fewer customer services.

## CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION

# GLOSSARY
## (continued)

**Direct marketing** - method of marketing where various media interact with consumers, with a direct response as the goal. Major types include catalog, direct mail, electronic retailing, telemarketing, and television marketing.

**Empire lines** - a horizontal seam directly under the bust.

**Epaulet** - an ornamental strip, sometimes braid, worn on the shoulders of a coat, jacket, or dress.

**Fad** - a short-lived fashion.

**Fashion** - the prevailing style of any given time; implies change in style.

**Fashion cycle** - fashion change; the introduction, acceptance, and decline of a fashion.

**Fashion trend** - the direction in which fashion is moving.

**Franchise** - a business where a firm or individual contracts for the right to conduct retail operations under a registered trademark or name.

**Jabot** - ruffles or pleats added to the front of a shirt or dress usually at center-front opening.

**Knockoff** - a copy of a higher-priced style.

**Leased departments** - departments within a retail operation which are owned, operated, and merchandised by an outside firm.

**Mail-order retailers** - retail operators which handle a complete assortment of goods and ship these goods to consumers' homes.

**Maxi** - at or near the ankle.

**Midi** - mid-calf.

**Mini** - four inches or more above the knee.

**Off-price retailers** - retailers which buy at less than regular wholesale prices and sell below retail. Types include factory outlets, independents, and warehouse clubs.

**Patch pockets** - pocket applied directly to flat surface of garment.

**Peplum** - a flared, hip-length tier attached at the waistline of a dress, coat, jacket or blouse.

## CONTENT/TEACHING OUTLINE

## C. EVOLUTION AND MOVEMENT OF FASHION

# GLOSSARY
(continued)

**Placket** - a finished slit in a garment; used for entry into the garment.

**Princess lines** - seams on a woman's garment extending from or over the bust, down the waist, toward the hem; nips in waist.

**Revers** - a turned-back section of a garment exposing the lining or facing; similar to a lapel.

**Sarong** - a long piece of fabric that wraps around the lower part of the body and sometimes covers the head.

**Single-line store** - a specialty store which carries a basic line of goods; for example, clothing.

**Specialty store** - a retail operation which carries a narrow product line with a deep assortment.

**Subspecialty or superspecialty store** - a specialty store which carries one type of goods,; for example, socks or men's dress shirts.

**Top-stitched** - machine stitching on the right side of the fabric; functional and/or decorative.

**Welt pocket** - pocket formed by slashing fabric and forming lips of matching fabric or a flap of matching fabric.

**Yoke** - a separate section of fabric set into a garment to support gathers or pleats

# RESOURCES

Blair, Joane, *Fashion Terminology*, Prentice-Hall, Inc., Englewood Cliffs, NJ, 1992.

Farese, Lois S., Kimbrell, Grady, and Woloszyk, Carl A., *Marketing Essentials*, Glencoe/McGraw Hill Publishing Company, Lake Forest, IL, 1991.

Frings and Stephens, *Fashion: From Concept to Consumer*, Prentice-Hall, Inc., Englewood Cliffs, NJ, 1991.

Kotler, Phillip and Armstrong, Gary, *Marketing: An Introduction*, Prentice-Hall, Englewood Cliffs, NJ, 1990.

North Carolina Department of Public Instruction, *Marketing Curriculum Guide*, 1992.

# UNIT D

# HUMAN RESOURCE FOUNDATIONS: CAREER DEVELOPMENT

# D. HUMAN RESOURCE FOUNDATION

## CAREER DEVELOPMENT

004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

4.01 Describe career opportunities in the fashion industry.

- A. Describe types of careers available in the fashion industry.
- B. Explain opportunities for advancement in fashion careers.

4.02 Explain the nature of effective verbal, non-verbal, and written communications in fashion merchandising.

- A. Define types of communication.
- B. Use proper grammar and vocabulary.
- C. Address people properly.
- D. Listen to and follow directions.
- E. Prepare accurate written forms of communications.

4.03 Explain the importance of and prepare for appropriate career development in fashion merchandising.

- A. Set personal goals.
- B. Conduct a job search.
- C. Prepare a resume.
- D. Prepare a letter of application.
- E. Complete a job application.
- F. Maintain appropriate personal appearance.
- G. Prepare for and role play an interview.
- H. Explain and identify pre-employment tests.
- I. Identify employment forms.

# D. HUMAN RESOURCE FOUNDATION

## CAREER DEVELOPMENT

**COMPETENCY:** 004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** 4.01 Describe career opportunities in the fashion industry.

A. Describe types of careers available in the fashion industry. **A - 1**
  1. The clothing and accessory salesperson
  2. The clothing and accessory buyer
  3. The clothing and accessory manager
  4. Owning your own store **A - 2**

B. Explain opportunities for advancement in fashion careers. **A - 3**
  1. Careers in manufacturing
  2. Careers in retailing
  3. Careers in fashion auxiliary services **A - 4**

## D. HUMAN RESOURCE FOUNDATIONS: CAREER DEVELOPMENT

**COMPETENCY:** 004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** 4.01 Describe career opportunities in the fashion industry.

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Read Ch. 1 of APPAREL AND ACCESSORIES, 2nd edition, pages 6-9. | Gregg, McGraw-Hill |
| **A-2** Complete **"Is It Right for You?"** as an activity. | Included in this unit |
| **A-3** Read Appendices 1-4, pages 421-434 in FASHION MERCHANDISING: AN INTRODUCTION, 5th edition. | Gregg, McGraw-Hill |
| **A-4** For current opportunities, consult the **"Marketplace"** section of WWD. | WOMEN'S WEAR DAILY |
| **A-5** Invite speakers from various fashion career areas to speak to the class. Make sure speakers cover:<br>- education required<br>- duties of the job<br>- advantages / disadvantages of career<br>- outlook for employment | |

# IS IT RIGHT FOR YOU?

Only you can tell if you will be happy in an apparel and accessory retailing career. Carefully examine your own personality and the requirements of the job. The following questions may help you decide if this career really interests you. A "yes" answer to most of them may indicate that you would probably enjoy a career in the fascinating world of retailing.

1. Do you like to do your own shopping? yes no
2. Do you like to browse through stores? yes no
3. Are you interested in what's in fashion? yes no
4. Do you notice what others are wearing? yes no
5. Do you like to read fashion magazines? yes no
6. Do you remember the prices of clothing you buy? yes no
7. Do you compare prices? yes no
8. Do you enjoy meeting people? yes no
9. Do you like being around many people? yes no
10. Do you try to figure people out? yes no
11. Is it easy for you to talk with strangers? yes no
12. Do you like change? yes no
13. Do you like your days to be very busy? yes no
14. Do you have a high energy level? yes no
15. Do you like to compete with others? yes no
16. Do you enjoy making decisions? yes no
17. Would you take a risk for a big gain? yes no

# D. HUMAN RESOURCE FOUNDATION

## CAREER DEVELOPMENT

**COMPETENCY:** 004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** 4.02 Explain the nature of effective verbal, non-verbal, and written communications in fashion merchandising.

A. Define types of communication.
   1. Verbal: communication through speaking, writing, listening, and observing.
   2. Non-verbal: communication through facial expression and body language.

B. Use proper grammar and vocabulary. A-1, A-2
   1. Practice using grammatically correct messages.
   2. Avoid the careless use of slang or profanity.
   3. Practice understanding of the use of professional jargon.

C. Address people properly. A-3, A-4
   1. Spoken communication
   2. Written communication
   3. Businesslike manners A-5

## D. HUMAN RESOURCE FOUNDATIONS: CAREER DEVELOPMENT

**COMPETENCY:** 004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** 4.02 Explain the nature of effective verbal, non-verbal, and written communications in fashion merchandising.

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| A-1 Use **"Using Proper Grammar and Vocabulary"** as a handout or transparency. | Included in this unit |
| A-2 Use **"Enunciation/Pronunciation"** as a handout or transparency. | Included in this unit |
| A-3 Use **"Introduction To The Use of The Telephone"** as a handout. | Included in this unit |
| A-4 Use **"Proper Telephone Usage"** as a handout. | Included in this unit |
| A-5 Use **"Addressing People in a Businesslike Manner"** as a handout. | Included in this unit |
| A-6 Have students compare a business letter incorporating all parts of a letter. If available, have students use the computer lab for completing. | |

# USING PROPER GRAMMAR AND VOCABULARY

Business persons must know how to communicate. The salesperson, for example, can have an outstanding personality and be able to give an impressive sales demonstration but without the knowledge of words and how to use them, the salesperson will lose his/her effectiveness. The ability to use speech vocabulary in an effective manner is one of the keys to being a successful business person.

Instructions to Students: Place an "X" to the left of the number of any sentences below which are gramatically correct. In the space below each sentence, rewrite those which are incorrect.

1. She did not go to work because she did not feel well.

2. I do not know nothing about this department.

3. These shirts are less expensive than those.

4. Them coffee pots are on sale.

5. Sally learned John how to fill out a job application.

6. Displays are important to a store's appearance.

7. How come you done that?

8. I seen the shoplifter put the watch in his pocket.

9. Merchandise information should be studied by salespeople.

10. I rung that sell on the cash register.

Instructions to Students: Underline and correct any poor grammar in the following paragraph.

David seen a help-wanted sign in the store window. He decided to apply for the job. David never had no job before he got this one. The personnel manager was pleased with David's enthusiasm and interest. The instructor learned David how to operate the cash register. David ringed the cash register incorrectly only once on his first day of work.

# USING PROPER GRAMMAR AND VOCABULARY

## KEY

2. I do not know anything about this department.
   or
   I know nothing about this department.

4. These coffee pots are on sale.
   or
   Those coffee pots are on sale.

5. Sally taught John how to fill out a job application.

7. Why did you do that?

8. I saw the shoplifter put the watch in his pocket.

10. I rang that sale on the cash register.

David saw a help-wanted sign in the store window. He decided to apply for the job. David had never had a job before he got this one. The personnel manager was pleased with David's enthusiasm and interest. The instructor taught David how to operate the cash register. David rang the cash register incorrectly only once on his first day of work.

# ENUNCIATION/PRONUNCIATION

DIRECTIONS

A. Divide into groups of three and read all instructions.
B. Each person will say each of the following words and phrases out loud.
C. Other group members write down mis-pronounced words.

LIST #1

1. slept
2. good
3. didn't
4. across
5. poem
6. wash
7. trip
8. library
9. quantity
10. house
11. recognize
12. county
13. promptly
14. Washington
15. depths
16. midst
17. shouldn't
18. laboratory
19. picture
20. how
21. garden
22. probably
23. mirror
24. candidate

LIST #2

1. potato
2. them
3. squirrel
4. better
5. when
6. jersey
7. dirt
8. tet
9. just
10. third
11. partner
12. again
13. that
14. butter
15. singing
16. bird
17. whisper
18. further
19. world
20. boils
21. water
22. such
23. fence
24. whether

LIST #3: (Tongue Twisters: Proper enunciation must be achieved to the satisfaction of all group members.)

1. Shy Sarah saw Swiss wrist watches.
2. Six long slim slick slender slacks.
3. She stood on the balcony, mimicking him, hiccuping, and welcoming him in.
4. Freddy Finch fried five fish for Frances Fowler's father.
5. Thomas Tattertoot took taut twine to tie ten twigs to two tall trees.

# INTRODUCTION TO THE USE OF THE TELEPHONE

Modern business could not exist without the telephone; in fact, both American business and social life are dominated by the use of the telephone.

When you answer or place a telephone call in a business office, YOU ARE THE COMPANY to the person at the other end of the line. The telephone is an extension of your business and frequently a phone conversation is as important as any face-to-face contact you have to convey your personality and the personality of your company.

Naturally, the person with whom you are speaking can't see your smile or your expressions. You must rely entirely on your voice and telephone personality to demonstrate that your company is friendly and a pleasant place to do business.

Therefore, it is vital that each of us develops and understands the powers of effective telephone communications. For if your voice sounds warm and interested, you win friends and customers for your company. This is highly important to your company, and equally important to your personal business success.

# PROPER TELEPHONE USAGE

## FUNDAMENTAL PROCEDURES FOR TELEPHONE USE

1. Hold the mouthpiece so that you speak directly into it.
2. Replace the receiver quietly when the call is finished.
3. Wait a few seconds between calls to allow the equipment to disconnect.

## PLACING A BUSINESS CALL

1. Be certain of reaching the correct telephone number.
   * When in doubt, look up the number and write it down.
   * Wait for the dial tone before you begin.
   * Carefully dial or press each number.
   * If dialing, move the dial all the way to the finger stop, then release it.
   * Do not confuse the letter "I" with the number "one" and the letter "O" with the number "zero."
   * Allow the telephone to ring at least ten times to give your party plenty of time to answer.

2. Points to consider when planning business calls.
   * Purpose - The reason for making the call.
   * Whom to call - follow specific instructions or use good judgement.
   * Information to be given - descriptions, directions, dates, prices, etc.
   * Questions to be asked - what procedures to follow, what arrangements, etc. (ask questions tactfully)
   * Necessary materials - paper, pencil, calendar, appointment schedule, files, notes on topic.
   * Type of call - local or long distance; appropriate service - station-to-station, person-to-person, etc.
   * When to call - business hours, avoid meal time, be aware of time zones.
   * Correct telephone number - list of frequently called numbers, personal directory, telephone directories, information operator.

3. What to do if you reach a wrong number.

   * Local calls - apologize for the error, hang up, verify the number, dial again.
   * Long distance - apologize, hang up, dial the operator to report your error, verify the number, dial again.

4. If you expect someone to call you back.
   * Remain near your telephone and be ready to answer the call.
   * If this is not possible, leave word with someone about where you may be reached or when you will return.

## PROPER TELEPHONE USAGE (CONTINUED)

### ANSWERING A BUSINESS CALL

1. Why businesses attempt to answer telephones promptly.
   * Indicates an alert, efficient operation.
   * Expresses a desire to be of service.
   * Avoids wasting the caller's time.
   * Avoids disturbing others in the business.

2. Giving identification when answering a business telephone.
   * Make it clear to the caller what location has been reached.
   * Use appropriate identifying phrase.
   * Factors which affect the choice of identification:
     + Whether there is a private switchboard operator.
     + Whether it is your own extension, a department or another person's extension.
     + The established practice of the business.
     + Examples of answering phrases.
       - "Thompson"
       - "Marking Room, Mr. Kennedy"
       - "Lowe's Food Store, Mr. Petty"
       - "Mr. Brewer's office, Miss Jones"
       - "Produce department, Johnson"

3. Indicating that another person will be called to the phone.
   * "If you will wait a moment, I will call Mrs. Barnes to the telephone."
   * "Certainly, Mr. Rodriquez, Mrs. Hadley has been expecting your call."

4. Asking callers to wait.
   * What to say if the called person is unable to come to the telephone.
     + "Mr. Day is talking on another line. May I help you?"
     + "Mr. Smith is on another line. Do you wish to wait or may he call you back?"
     + "I'm sorry, Miss Walker is not here right now. Do you wish to leave a message?"
   * Why the caller should be given a choice of waiting or being called back.
     + The caller may be very busy and unable to wait.
     + The caller may prefer to wait if away from his/her office and unable to be reached by telephone.
   * Reasons for not keeping callers waiting for long periods.
     + It is courteous and saves their time.
     + It releases the telephone for incoming calls.
     + Time seems to pass slowly while "on hold".
     + If someone is waiting, be sure to check back frequently to see if they wish to continue holding and to let them know you have not forgotten them.

## PROPER TELEPHONE USAGE (CONTINUED)

### TAKING A MESSAGE

1. To whom - name of the person called.
2. From whom - name of the caller and their company name.
3. Where - caller's telephone number and extension.
4. What - the message.
5. Why - the action requested and the action promised.
6. How - the number and city of any long distance operator.
7. By whom - name of the person who recorded the message.
8. When - the date and hour of the call.

### INTERRUPTING A CALL TO OBTAIN INFORMATION

1. Inform the caller that you have to get information - "I have the information ready; will you excuse me while I get it?"
2. Indicate the length of the delay; the caller's time is valuable.
3. Offer caller choice of waiting or being called back - "Do you wish to wait or may I call you back with the information?"
4. Try to set the telephone down on a soft surface or softly on a hard surface; avoid any loud or unpleasant banging noise in the caller's ear.
5. If the telephone is equipped with a "hold" button, it should be depressed.
    * Permits conversation with others in the office without the caller being able to hear what is said.
    * Do not leave the person holding for a long period; it only takes seconds to feel neglected.

# ADDRESSING PEOPLE IN A BUSINESSLIKE MANNER

You will be given five minutes to read and study the information below. You will then be tested on this information (orally and visually) through several true/false and identification questions.

## PRESENTATION

It is quite common in the United States for people to be friendly and informal in their business relationships. Often this means being too quick to use first names. Care should be taken to use Ms., Miss, Mrs., and Mr. when speaking to persons who are older, employers, supervisors or customers. Permission should be obtained before calling any of these persons by their first names.

Since the use of "sir" still maintains an air of respect, it may be substituted for a man's name. However, "ma'am" is **not** as acceptable when used in place of a woman's name. When using "yes" and "no", the name of the person you are addressing should follow and if appropriate a brief friendly statement, i.e. "Yes, Mrs. Jones, I'll be glad to unpack the box."

Sometimes people feel uncomfortable about who should speak first when meeting these business people at the beginning of the day or on the street. It really makes no difference. Anyone who works with other people should always say "good morning" or "hello" to establish a friendly working relationship. However, this should be done with dignity and without familiarity.

## ADDRESSING PEOPLE IN A BUSINESSLIKE MANNER (CONTINUED)

### QUESTIONS

Based upon your reading, respond to the following questions.

A. Circle T if the statement is true and F if it is false.

T F 1. It is not permissible to substitute a man's name with "sir".
T F 2. You should use the name of the person you are addressing when using "yes" or "no".
T F 3. Mr. George Weber, your supervisor, has asked you to call him by his first name. You should call him George.
T F 4. When speaking to your customer, Mrs. Fritz, it is best to say "Yes ma'am".
T F 5. The real problem is not who should say "good morning" first.
T F 6. Persons older than you should always be called by Mr., Miss, Ms., Mrs.
T F 7. People in the United States are very formal in their business relationships.
T F 8. Both "sir" and "ma'am" denote an air of dignity.
T F 9. Never say "good morning" first to your employer.
T F 10. You may call a person older than you or any employer by their first name if you have received permission to do so.

B. From the situations below, check those which use businesslike addresses.

___ 1. Alice tells her customer, "Sir, your alterations are ready."
___ 2. Jeff says, "Honey, those sweaters are washable."
___ 3. Steve says, "Mr. Miller, I will special order your suit."
___ 4. Sarah, while waiting on a customer says to her manager, "Karen, can we hold these curtains until Friday?"
___ 5. Larry explains, "Ma'am, the greeting cards are located in the stationery department."
___ 6. Julie calls to her employer while her customer is close by, "Mr. Fields, this lady wants to know if these shoes will stretch."

# ADDRESSING PEOPLE IN A BUSINESSLIKE MANNER

## KEY

A. 1. F
2. T
3. T
4. F
5. T
6. F
7. F
8. F
9. F
10. T

B. CHECKED ITEMS:
1,3, AND 6 ONLY

2. Incorrect: "Honey" is not a business like address.

4. Incorrect: "Karen" should not be used in front of the customer; it is informal.

5. Incorrect: "Ma'am" is not a flattering term. Simply say, "The greeting cards are located in the stationery department."

# D. HUMAN RESOURCE FOUNDATION

## CAREER DEVELOPMENT

**COMPETENCY:** 004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** 4.02 Explain the nature of effective verbal, non-verbal, and written communications in fashion merchandising.

D. Listen to and follow directions.
1. Listening skills
    - a. Identify the purpose.
    - b. Look for a presentation plan.
    - c. Give the speaker feedback.
    - d. Search for something interesting.
    - e. Evaluate the message.
    - f. Listen for vocal cues.
    - g. Take notes.
    - h. Listen for a conclusion.

2. Basic rules for listening **A-1, A-2**
    - a. Prepare to listen.
    - b. Have an open mind.
    - c. Listen carefully.
    - d. Listen with empathy.

3. Blocks to listening **A-3**
    - a. Distractions
    - b. Prejudices
    - c. Planning a response

4. Reading skills
    - a. Focus your mind.
    - b. Form pictures in your mind.
    - c. Improve your vocabulary.

## D. HUMAN RESOURCE FOUNDATIONS: CAREER DEVELOPMENT

**COMPETENCY:**004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** 4.02 Explain the nature of effective verbal, non-verbal, and written communications in fashion merchandising.

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Use **"Basic Rules of Listening"** as a handout. | Included in this unit |
| **A-2** Use **"Evaluate your Listening Habits"** as a handout. | Included in this unit |
| **A-3** Use **"Listening Evaluation"** as an oral activity. | Included in this unit |

# BASIC RULES OF LISTENING

Anyone can train to be a better listener. Perhaps the greatest barrier to better listening is the attitude of the listener. Most people consider themselves good listeners, and frequently are. However, even the best listeners could be still better if they are willing to admit there is room for improvement. Active listening is a skill: it involves the mind. There are certain techniques to be learned and practiced until they become automatic. Listed below are some basic rules to help a listener get the most out of any spoken communication.

Prepare to listen: Get ready to listen both physically and mentally. Physical conditions can affect the effectiveness of listening. Be in the best possible physical position to hear and concentrate. Mental preparation begins when one concentrates on the subject discussed.

Have an open mind: Prejudice is a major block to effective listening. Prejudice is an automatic reaction either strongly for or against the subject that is not based on reason or logic. If the listener lets his own opinion "tune out" what the speaker is saying, important information may be missed which could remove this bias. How a speaker looks and sounds can also create prejudice in the listener's mind, blocking communication.

Listen carefully: Most speeches are based on some kind of outline. To get the full meaning of what is said, the listener should recreate that outline through notes and in the mind. The listener should note each major point. Do not jump to conclusions which a speaker has not made, instead, follow the discussion and description keeping in mind the point the speaker is making now.

Listen with empathy: A listener should have a certain amount of empathy for the speaker. Empathy is a sympathic understanding of another person's feelings. A degree of empathy allows a listener to hear what is being discussed from the speaker's point of view.

# EVALUATE YOUR LISTENING HABITS

Good listening habits are expected in business. The checklist below will help you evaluate your listening habits. Try to answer each question objectively.

(Answer: **U - USUALLY, S - SOMETIMES, OR N - NOT OFTEN**)

**DO YOU?**

1. Prepare yourself physically by facing the speaker and making sure you can hear.__________
2. Watch the speaker while listening.__________
3. Keep your mind on what the speaker is saying.__________
4. Evaluate your own bias.__________
5. Listen for facts, ideas, feelings.__________
6. Decide from the speaker's appearance and delivery whether or not what he/she has to say is worthwhile.__________
7. Interrupt immediately if you hear an incorrect statement.____
8. Make sure before answering that you have taken in the other person's point of view.__________
9. Try to have the last word.__________
10. Make a conscious effort to evaluate the logic and credibility of what you hear. __________

SCORING: QUESTIONS 1,2,3,4,8,10:

10 POINTS - USUALLY
5 POINTS - SOMETIMES
0 POINTS - NOT OFTEN

QUESTIONS 6,7,9:

O POINTS - USUALLY
5 POINTS - SOMETIMES
10 POINTS - NOT OFTEN

TOTAL BELOW 70 = YOU HAVE SOME BAD LISTENING HABITS.
TOTAL 70 - 85 = AVERAGE LISTENING HABITS.
TOTAL 90 OR ABOVE = YOU ARE AN EXCELLENT LISTENER!

## LISTENING EVALUATION A-3

**DIRECTIONS: ORALLY PRESENT TO STUDENTS AND READ ONE TIME ONLY. THEY WILL BE RESPONSIBLE FOR ANSWERING 20 MULTIPLE CHOICE QUESTIONS UPON CONCLUSION.**

---

You are an employee of Kleindale's Department Store working in the women's sportswear department, which is made up of the swim shop, maternity shop, junior shop, and the misses shop. In this department you carry swim wear, slacks, knit tops and sweaters. You have just completed your annual inventory on Tuesday, January 25. Ms. Watson, your department manager, has just given you the following instructions so you can prepare the sportswear department for the new spring season. The instructions are as follows: Empty 10 feet of sweaters from the center back wall of the swim shop for the swim wear display. The swim wear color theme will be kelly green and white. Assist the display girl, Sandra, in choosing the proper coordinating outfits for the display. These should include junior bikinis and tank suits, misses 2 piece swimsuits and matching cover-ups. To the left of the display is the swim wear, to the right the basic sweaters. Work those basic sweaters back into the misses shop and fill the remaining wall space with summer goods such as tank tops, sleeveless knit tops and shorts.

While you were completing your assignment, Mrs. Stevenson, a customer, returned a short sleeved acrylic knit sweater. You recognized the style, but you only carried the long sleeved version during Christmas. It was a Christmas gift to Mrs. Stevenson. You explained to the customer that you did not have that specific style, but you could check downstairs in Mr. Watson's office for the correct price. However, in checking the price list, there was only the long sleeved style listed. The long sleeved sweater retailed for $10.00. Ms. Watson was out to lunch. But in checking similar styles you found the short sleeved normally sold for $2.00 less so you have decided to inform the customer that the short sleeved style was $8.00. You exchanged her short sleeved sweater for a $7.00 tank top and refunded her the $1.00 difference.

## LISTENING EVALUATION (CONTINUED)

## QUESTIONS

DIRECTIONS: Hand out answer sheets. Orally present to students and read one question at a time. Do not repeat or refer to the case problem.

1. The name of the department store is:
   a. Levys b. Bloomingdales c. Kleindales d. Steinfelds

2. Which of the following is not included in the women's sportswear department?
   a. Maternity shop c. Swim shop
   b. Dress shop d. Junior shop

3. Inventory was completed on:
   a. Thursday, Jan. 25 c. Wednesday, Jan. 26
   b. Wednesday, Jan. 25 d. Tuesday, Jan. 25

4. Ms. Watson is:
   a. the customer making a refund.
   b. manager of the women's sportswear department.
   c. the store manager.
   d. the display manager.

5. To the right of the display there:
   a. are basic sweaters. c. are summer goods.
   b. is swim wear. d. is the misses department.

6. How often do you take inventory?
   a. once every 6 months. c. once a year.
   b. once every 2 years. d. once every four months.

7. You are to empty:
   a. ten feet of sweaters from the center back wall.
   b. ten feet of swimsuits from the center back wall.
   c. ten feet of sweaters from the upper back wall.
   d. ten feet of swimsuits from the swim shop display.

8. You are to work the sweaters back into:
   a. the junior shop. c. where the swim wear was.
   b. the maternity shop. d. the misses shop.

9. The remaining space should be filled with:
   a. spring goods c. fall goods
   b. summer goods d. winter goods

10. The color theme of the display will be:
    a. yellow, green, and white c. kelly green and white
    b. red, white, and blue d. rose, green, and white

11. The merchandise returned by Mrs. Stevenson was:
    a. a long sleeved blouse c. a short sleeved sweater
    b. a long sleeved sweater d. a short sleeved blouse

12. The material of the merchandise returned by Mrs. Stevenson was:
    a. acetate knit
    b. polyester knit
    c. acrylic knit
    d. a blend of cotton and knit

13. What was the style you carried during Christmas?
    a. long sleeved
    b. short sleeved
    c. three quarter sleeved
    d. sleeveless

14. Where did you look for the correct price of the merchandise?
    a. downstairs in the store manager's office
    b. in record keeping
    c. behind the swim shop in Ms. Watson's office
    d. downstairs in Ms. Watson's office

15. How much was the long sleeved style?
    a. $7.00
    b. $8.00
    c. $10.00
    d. $12.00

16. Where was Ms. Watson when you were checking the price of the merchandise?
    a. It was her day off
    b. On her break
    c. Out to lunch
    d. At dinner

17. How much was the difference in price between the long and short sleeved styles?
    a. $1.00
    b. $2.00
    c. $7.00
    d. $8.00

18. What did Mrs. Stevenson take in place of her original Christmas gift?
    a. A sweater and $1.00 refund
    b. A tank top and $2.00 refund
    c. A tank top and $7.00 refund
    d. A tank top and $1.00 refund

19. What price was the tank top?
    a. $7.00
    b. $8.00
    c. $10.00
    d. $2.00 less than the short sleeved sweater

20. The sales tax refunded was:
    a. figured only on the difference
    b. $ .96
    c. not mentioned in the problem
    d. $ .48

## LISTENING EVALUATION

## ANSWER KEY

1. C
2. B
3. D
4. B
5. A
6. C
7. A
8. D
9. B
10. C
11. C
12. C
13. A
14. D
15. C
16. C
17. B
18. D
19. A
20. C

# D. HUMAN RESOURCE FOUNDATION

## CAREER DEVELOPMENT

**COMPETENCY:** 004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** 4.02 Explain the nature of effective verbal, non-verbal, and written communications in fashion merchandising.

E. Prepare accurate written forms of communication.
    1. Business letters
        a. Follow standardized form
        b. Include all parts
            (1) Heading and date
            (2) Inside address
            (3) Salutations
            (4) Body
            (5) Closing
            (6) Signature
            (7) Reference initials
        c. Kinds of business letters
            (1) Order letter
            (2) Inquiry letter
            (3) Adjustment/complaint letter
            (4) Letter of application
    2. Memos
    3. Reports
        a. Formal
        b. Informal

**A-1, A-2, A-3**

## D. HUMAN RESOURCE FOUNDATIONS: CAREER DEVELOPMENT

**COMPETENCY:** 004: Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** 4.02: Explain the nature of effective verbal, non-verbal, and written communications in fashion merchandising.

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A-1** | Use **"Taking a Message"** as a handout or transparency. | Included in this unit |
| **A-2** | Use sample letter as a handout.<br>Go over parts of a letter. | Included in this unit |
| **A-3** | Have students write a business letter. Exchange letters with classmates and check for all parts of a business letter. | |

A - 1

# TAKING A MESSAGE

Your telephone rings while your manager, Mr. Pioneer, is out of the store. The call is from an important customer, Mrs. Bradford. She is upset because she has not received a special order of 12 white blouses for cheerleaders she supervises at the high school. The first ballgame is next Friday, and Mr. Pioneer assured her they would arrive in plenty of time for the first game. She would like Mr. Pioneer to call her concerning the blouses. He has her number on file.

Fill out the message form below completely and legibly. Use today's date.

TO: ________________________________________

DATE: ______________________________________

WHILE YOU WERE OUT

NAME: ______________________________________

OF: ________________________________________

PHONE: _____________________________________

TELEPHONED _____ PLEASE CALL _____
CALLED TO SEE YOU _____ WILL CALL AGAIN _____
WANTS TO SEE YOU _____ RUSH _____

MESSAGE: ___________________________________

____________________________________________

____________________________________________

MESSAGE TAKEN BY: ___________________________

56891 Madison Boulevard
Menomonee Falls WI 53051
(date)

Mr. Joseph T. Wood
Personnel Manager
McGuire's
8700 Manchester Street
Madison, WI 53050

Dear Mr. Wood:

As a recent graduate of the College of Madison Fashion Merchandising Course, I am very interested in applying at your store as a fashion copywriter and have enclosed my resume for your reveiw.

I have always been interested in developing and writing fashion copy and feel I would make a promising addition to your advertising staff because of my creative writing talents. These talents have been enhanced by my application and study in the Fashion Writing class of my Fashion Merchandising course. I am well-organized, highly-motivated professional, with a flair for fashion, good writing and grammar skills, and a keen desire to write fashion copy - especially for McGuire's.

I would enjoy sharing my portfolio of writing samples with you or your representative, and I'll call you in a few days to arrange an interview.

Thank you very much. I look foward to our meeting.

Sincerely,

Penny Ashton

/p
Encl.

Fashion Writing, by Mimi Drennan, second edition, page 126.

# D. HUMAN RESOURCE FOUNDATION

## CAREER DEVELOPMENT

**COMPETENCY:**004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** HR 4.03 Explain the importance of and prepare for appropriate career development in fashion merchandising.

A. Set personal goals. **A-1, A-2, A-3**

1. Self-assessment
    a. Values
    b. Lifestyle goals
    c. Interests
2. Skills and aptitudes
    a. Personality
    b. Work environment
    c. Professional relationships
3. Career assessment
    a. Work values
    b. Lifestyle fit
    c. Salaries and benefits
    d. Career outlook
    e. Education and training
    f. Duties and responsibilities
    g. Skills and aptitudes
    h. Helpful personality traits
    i. Work environment
    j. Work relationships
4. Research resources
    a. Libraries
    b. Community

## D. HUMAN RESOURCE FOUNDATIONS: CAREER DEVELOPMENT

**COMPETENCY:** 004. Identify career opportunities in ashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** 4.03 Explain the importance of and prepare for appropriate career development in fashion merchandising.

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Complete HUMAN RELATIONS LAP 6, **"Goal Setting I."** | MarkED |
| **A-2** Complete HUMAN RELATIONS LAP 7, **"Goal Setting II."** | MarkED |
| **A-3** Complete **"Personal Planning Sheet,"** HUMAN RELATIONS LAP 7. Students should make a goal statement, list things they need to do and avoid in order to accomplish the goal. Notes on progress should indicate dates the student will check on the progress toward reaching the stated goal. | Included in this unit |

# PERSONAL PLANNING SHEET A - 3

## GOALS STATEMENT(S)

| THINGS TO DO | THINGS TO AVOID |
|---|---|
| 1. | 1. |
| 2. | 2. |
| 3. | 3. |
| 4. | 4. |
| 5. | 5. |
| 6. | 6. |

## NOTES ON PROGRESS

| | |
|---|---|
| Period 1 | Period 4 |
| Period 2 | Period 5 |
| Period 3 | Period 6 |

# D. HUMAN RESOURCE FOUNDATION

## CAREER DEVELOPMENT

**COMPETENCY:** 004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** 4.03 Explain the importance of and prepare for appropriate career development in fashion merchandising.

B. Conduct a job search. **A-1, A-2**

1. Sources of job leads
    - a. School resources
    - b. Family and friends
    - c. Former employers
    - d. Newspaper ads
    - e. Employment agencies
    - f. Company personnel offices
2. Following leads
    - a. Telephone calls
    - b. Answering ads
    - c. Letters of inquiry
    - d. Personal calls/visits to employers

## D. HUMAN RESOURCE FOUNDATIONS: CAREER DEVELOPMENT

**COMPETENCY:** 004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** 4.03 Explain the importance of and prepare for appropriate career development in fashion merchandising.

| ACTIVITIES | | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A-1** | Visit an office of the NC Employment Security Commission or have one of their representatives visit class. | |
| **A-2** | Use **"Reading the Want Ads in the Paper"** as an activity. | Included in this unit |

A - 4

# READING THE WANT ADS IN THE PAPER

1. Have you ever wondered how you would go about applying for a job? What would be the first thing you would do?

2. Maybe the following activities will help you decide!

   Obtain the want-ads section of a newspaper. Look through the want-ads for a few minutes and decide for which job you would like to apply if you were looking for a job.

   Cut out the ad and tape it in the space below.

3. Look at the ad you taped to your paper. Answer the following questions about the ad.

   1. What type of job is advertised?

   2. What company or person is advertising the job?

   3. Is the salary mentioned? If so, what is it?

   4. Are any benefits mentioned? If so, what are they?

   5. Is any experience required for this job?

4. Turn in your completed sheet to your teacher.

# D. HUMAN RESOURCE FOUNDATION

## CAREER DEVELOPMENT

**COMPETENCY:** 004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** 4.03 Explain the importance of and prepare for appropriate career development in fashion merchandising.

C. Prepare a resume. A-1, A-2
   1. Define resume: a brief summary (generally a page) of personal information, education, skills, work experience, activities and interests which might accompany a letter of application to an employer.
   2. Typical types of information
      a. Basic identification
      b. Employment objective
      c. Education
      d. Skills
      e. Experience
      f. Activities and awards
      g. References
   3. Cover letter
      a. Introductory letter accompanying a resume
      b. Less detail than letter of application

D. Prepare a letter of application. A-3, A-4, A-5, A-6
   1. Purposes
      a. Out-of-town job leads
      b. Responding to ads requiring a letter
      c. Desire to provide additional information
   2. First draft to be refined and copied
   3. First sentence identifies lead source
   4. Second paragraph specifies job objective
   5. Next paragraph(s) describes education and experience
   6. Last paragraph asks for job interview

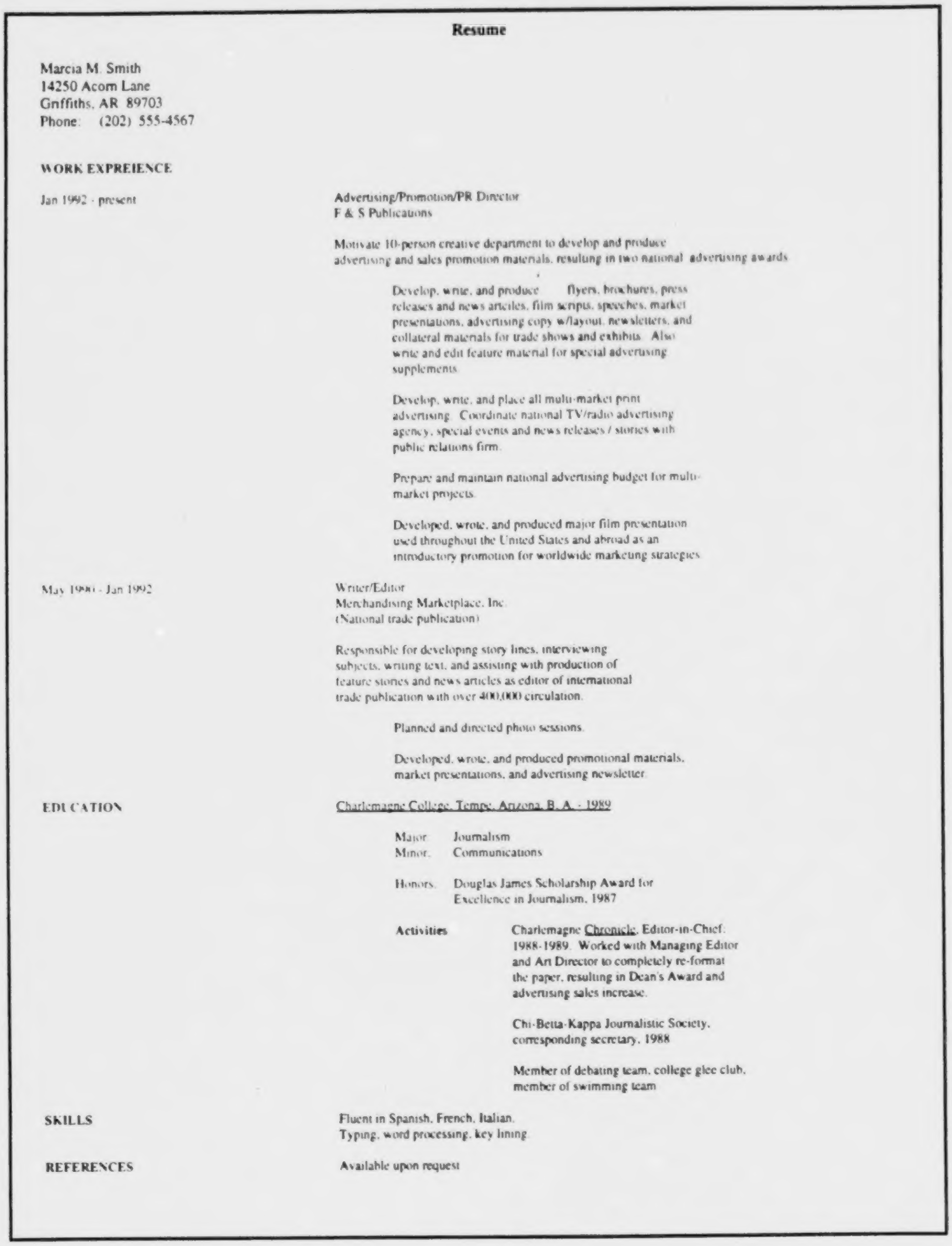
## D. HUMAN RESOURCE FOUNDATIONS: CAREER DEVELOPMENT

**COMPETENCY:** 004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** 4.03 Explain the importance of and prepare for appropriate career development in fashion merchandising.

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A-1** | Read Ch. 13 **"The Job Search"** in FASHION WRITING, 2nd edition, 1986. | Glencoe/ McGraw-Hill |
| **A-2** | Have students write their own resume to be used for an imaginary or actual job. | |
| **A-3** | Have students write a letter of application to an imaginary or actual job opening. | |
| **A-4** | Use sample of **"Chronological Resume"** as a handout | Include in this unit |
| **A-5** | Use sample of **"Functional Resume"** as a handout | Included in this unit |
| **A-6** | Use example of a **"Post-Interview Letter"** as a handout | Included in this unit |
| **A-7** | Have students complete "Resumes Made Easy" from the software package Job Readiness Series. | Lawrence Productions, Inc. |

# SAMPLE OF CHRONOLOGICAL RESUME



**Resume**

Marcia M. Smith
14250 Acorn Lane
Griffiths, AR 89703
Phone: (202) 555-4567

**WORK EXPREIENCE**

Jan 1992 - present

Advertising/Promotion/PR Director
F & S Publications

Motivate 10-person creative department to develop and produce advertising and sales promotion materials, resulting in two national advertising awards

Develop, write, and produce flyers, brochures, press releases and news articles, film scripts, speeches, market presentations, advertising copy w/layout, newsletters, and collateral materials for trade shows and exhibits. Also write and edit feature material for special advertising supplements.

Develop, write, and place all multi-market print advertising. Coordinate national TV/radio advertising agency, special events and news releases / stories with public relations firm.

Prepare and maintain national advertising budget for multi-market projects.

Developed, wrote, and produced major film presentation used throughout the United States and abroad as an introductory promotion for worldwide marketing strategies.

May 1980 - Jan 1992

Writer/Editor
Merchandising Marketplace, Inc.
(National trade publication)

Responsible for developing story lines, interviewing subjects, writing text, and assisting with production of feature stories and news articles as editor of international trade publication with over 400,000 circulation.

Planned and directed photo sessions.

Developed, wrote, and produced promotional materials, market presentations, and advertising newsletter.

**EDUCATION**

Charlemagne College, Tempe, Arizona, B. A. - 1989

Major: Journalism
Minor: Communications

Honors: Douglas James Scholarship Award for Excellence in Journalism, 1987

**Activities**

Charlemagne Chronicle, Editor-in-Chief: 1988-1989. Worked with Managing Editor and Art Director to completely re-format the paper, resulting in Dean's Award and advertising sales increase.

Chi-Betta-Kappa Journalistic Society, corresponding secretary, 1988

Member of debating team, college glee club, member of swimming team

**SKILLS**

Fluent in Spanish, French, Italian.
Typing, word processing, key lining.

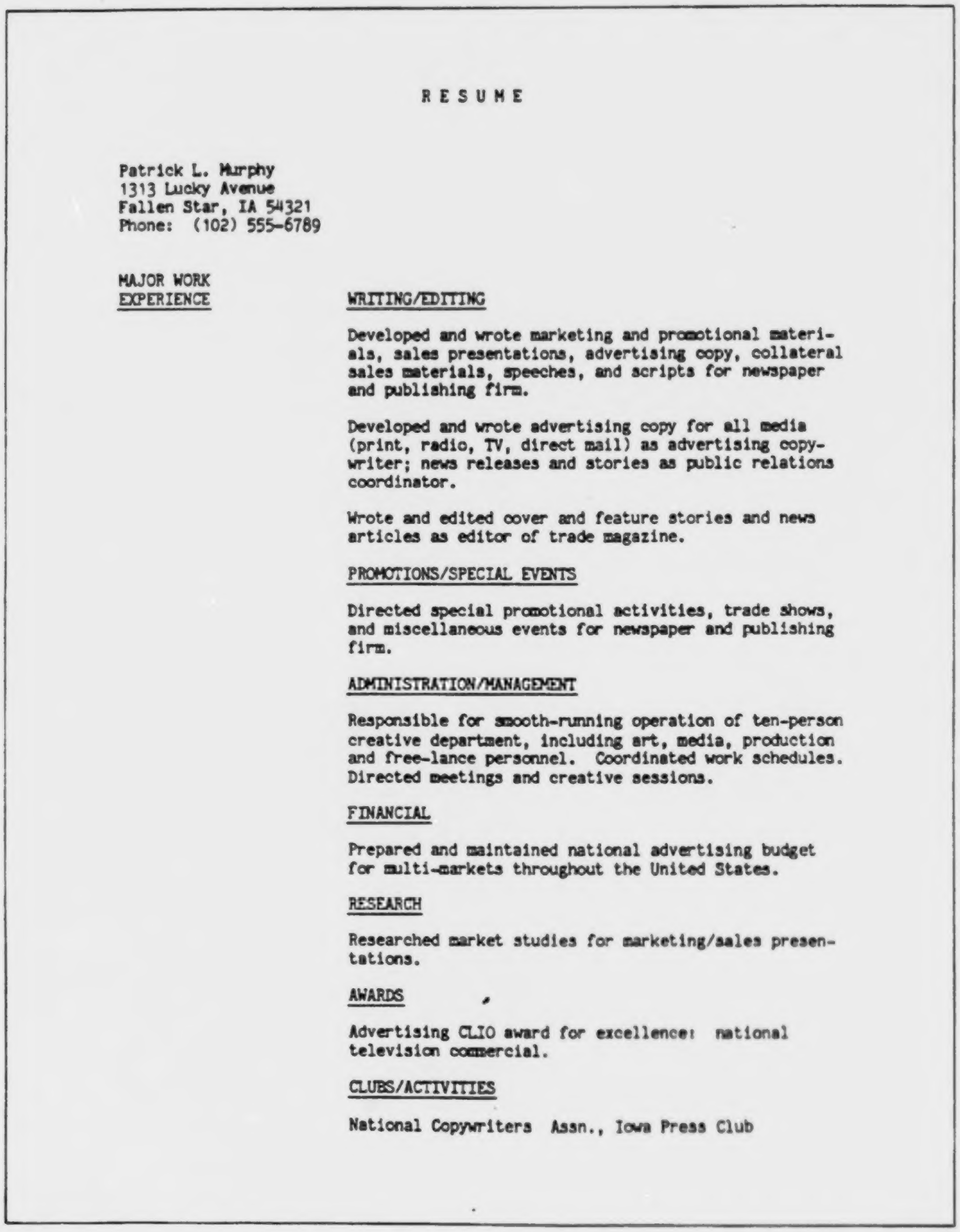
**REFERENCES**

Available upon request

Fashion Writing, by Mimi Drennan, second edition, page 123.

BEST COPY AVAILABLE

# SAMPLE OF FUNCTIONAL RESUME



## RESUME

Patrick L. Murphy
1313 Lucky Avenue
Fallen Star, IA 54321
Phone: (102) 555-6789

**MAJOR WORK EXPERIENCE**

WRITING/EDITING

Developed and wrote marketing and promotional materials, sales presentations, advertising copy, collateral sales materials, speeches, and scripts for newspaper and publishing firm.

Developed and wrote advertising copy for all media (print, radio, TV, direct mail) as advertising copywriter; news releases and stories as public relations coordinator.

Wrote and edited cover and feature stories and news articles as editor of trade magazine.

PROMOTIONS/SPECIAL EVENTS

Directed special promotional activities, trade shows, and miscellaneous events for newspaper and publishing firm.

ADMINISTRATION/MANAGEMENT

Responsible for smooth-running operation of ten-person creative department, including art, media, production and free-lance personnel. Coordinated work schedules. Directed meetings and creative sessions.

FINANCIAL

Prepared and maintained national advertising budget for multi-markets throughout the United States.

RESEARCH

Researched market studies for marketing/sales presentations.

AWARDS

Advertising CLIO award for excellence: national television commercial.

CLUBS/ACTIVITIES

National Copywriters Assn., Iowa Press Club

Fashion Writing, by Mimi Drennan, second edition, page 124.

# EXAMPLE OF A POST-INTERVIEW LETTER

56891 Madison Boulevard
Menomonee Falls, WI 53051
(date)

Mr. Joseph T. Wood
Personnel Manager
McGuire's
8700 Manchester Street
Madison, WI 53050

Dear Mr. Wood:

Mant thanks for taking time from your busy schedule to chat with me about the possibility of my coming to work for the McGuire stores in the advertising department.

I am particularly interested in the many career opportunities that the stores have to offer, which you outlined in our discussion. I feel I woulf fit in nicely with your operation and do a proficient job, especially in the advertising / promotion / PR department for which my talents are designed.

I hope I have a job with McGuire's and look foward to hearing from you with an invitation to join your staff.

Thanks again for your considering my qualifications and work samples.

Sincerely,

Penny Ashton

/p
Encl.

Fashion Writing, by Mimi Drennan, second edition, page 128.

# D. HUMAN RESOURCE FOUNDATION

## CAREER DEVELOPMENT

**COMPETENCY:** 004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** 4.03 Explain the importance of and prepare for appropriate career development in fashion merchandising.

E. Complete a job application. A - 1
  1. Each company's may be different
  2. All request information about the applicant's qualifications
  3. Suggestions for completing applications
     a. Be neat, type if possible
     b. Spell correctly
     c. Answer all applicable questions
     d. Indicate N/A for non-applicable questions
     e. Use your full name and complete all personal information
     f. List specific job preferences
     g. Complete education and experience sections fully
     h. Use reverse chronological order for experience section
     i. Provide references
     j. Remember your signature

F. Maintain appropriate personal appearance. A - 2
  1. Consider the type of job being sought
  2. Consider how other employees dress and dress more formally
  3. Avoid distracting appearance
     a. Excessive jewelry
     b. Excessive use of cosmetics
     c. Tobacco products or gum
  4. Health and hygiene considerations
     a. Clean hair, skin, and nails
     b. Fresh breath

## D. HUMAN RESOURCE FOUNDATIONS: CAREER DEVELOPMENT

**COMPETENCY:** 004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** 4.03 Explain the importance of and prepare for appropriate career development in fashion merchandising.

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A-1** | Obtain sample job applications from area employers for students to complete for practice. | |
| **A-2** | Encourage students to dress for school in proper attire for an interview. Give extra credit. Take picture and place article in local newspaper. | |
| **A-3** | Have students complete "Filling Out Job Applications", a unit of the software package, JOB READINESS SERIES. | Lawrence Productions, Inc. |
| **A-4** | Have students complete "Looking Good", a unit of the software package JOB SUCCESS SERIES. | Lawrence Productions, Inc. |

# D. HUMAN RESOURCE FOUNDATION

## CAREER DEVELOPMENT

**COMPETENCY:** 004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** 4.03 Explain the importance of and prepare for appropriate career development in fashion merchandising.

**A-1, A-2, A-3, A-4, A-5, A-6**

G. Prepare for and role play an interview.
  1. Research the firm's history, goods, and services.
  2. Record date and time of interview.
  3. Record name of interviewer.
  4. Study your resume.
  5. Study questions the interviewer may ask.
  6. Conduct during interview:
     a. First impressions
     b. Be friendly, relax and be natural
     c. Follow appropriate guidelines
  7. Answering questions:
     a. Be honest
     b. Be complete
     c. Be clear
  8. Asking questions:
     a. Employers will expect questions
     b. Show interest
  9. Closing interview:
     a. Sense when interview is over
     b. Ask any remaining questions
     c. Shake hands before leaving
     d. Thank interviewer, assistants, and receptionist
  10. Following up interview:
     a. Evaluate your performance
     b. Write thank you letters
     c. Make follow-up calls

## D. HUMAN RESOURCE FOUNDATIONS: CAREER DEVELOPMENT

**COMPETENCY:** 004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** 4.03 Explain the importance of and prepare for appropriate career development in fashion merchandising.

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| A-1 | Use **"Arranging for an Interview"** as a handout. | Included in this unit |
| A-2 | Use **"The Interview: Guidelines to Follow"** as a handout. | Included in this unit |
| A-3 | Use **"Questions You Should Be Prepared to Answer"** as a handout. | Included in this unit |
| A-4 | Show video **"The Employment Interview for High School Students."** | Johnson/Rudolph |
| A-5 | Show video **"Accept the Challenge: Preparing for DECA Competitive Events."** | NC DECA |
| A-6 | Where available, have your IEC discuss successful interviews. The IEC would also be an excellent resource for mock interviews. | |
| A-7 | Role play a job interview with students. To evaluate interview, use evaluation form found in the Marketing Management Curriculum Guide, p. B-55. | Marketing Management Curriculum Guide |

# ARRANGING FOR AN INTERVIEW

Generally there are three ways to arrange for an interview.

1. By telephone
2. By personal visit
3. By letter

If you arrange for an interview by telephone:

1. Make your call businesslike and courteous.
2. Speak distinctly and with confidence.
3. Give your name clearly.
4. Know the name of the person who is to interview you and how to pronounce it correctly, if possible.
5. Make a written note of time, place and name of the person to whom you are to report.
6. As soon as your appointment is made, thank the person and bring your conversation to a close.

If you arrange for an interview in person:

1. Dress in a businesslike manner.
2. Make certain you are in the right place.
3. Approach the person with confidence and sincerity.
4. Introduce yourself and state briefly that you would like to set up an appointment for a job interview.
5. Make a written note of time, place and name of the person to whom you are to report.
6. As soon as your appointment is made, thank the person and bring your conversation to a close.

If you arrange for an interview by letter:

1. Have it well prepared and properly written.
2. Type the letter unless a handwritten letter is requested.
3. Use short, concise sentences.
4. The letter should not be more than one page in length.

# THE INTERVIEW: GUIDELINES TO FOLLOW

"Most employers hire people because they like them." Discuss with the class or another class member why you agree or disagree with this statement. If the opening statement is true, and most people agree it is, then the job interview is the most vital step in your search for a job. Be certain you recognize the importance of the interview.

Remember FIRST IMPRESSIONS ARE LASTING IMPRESSIONS to an interviewer. But equally important is the way you conduct yourself during the interview -- HOW YOU SPEAK, WHAT YOU SAY, YOUR POSTURE, THE CONFIDENCE YOU DISPLAY. Each of these items has a bearing on the interviewer's evaluation of you as a prospective employee. Be confident, alert and enthusiastic throughout the interview.

Your interviewer understands that it is normal to be nervous and will make allowances. Show you have faith in your ability and consider yourself worth hiring. If you don't believe this, there is no reason the interviewer should believe it. Don't beg for a job, but sell your services. Be friendly, relax and be natural.

## GUIDELINES TO FOLLOW

1. Appearance is important. Be neat, clean and wear conservative attire.
2. Be on time! Plan to arrive 5 to 10 minutes early.
3. Remember the receptionist judges you too.
   a. sit properly
   b. be polite, introduce yourself, state why you are there and who you are to see.
   c. don't fidget while waiting
4. Never go with anyone -- not your best buddy, not your boyfriend or girlfriend, and not your parents or guardians. Getting a job is your business, and yours alone.
5. Look directly at the interviewer when introducing yourself. Be ready to shake hands, but do not offer your hand first.
6. Know the interviewer's name before you go in to the interview.
7. Remain standing until you are offered a seat.
8. Use good posture. Don't slouch, slump, wind your legs around the chair, etc. Hold your hands in your lap and keep them as still as possible.
9. Use good eye contact. Don't look at the floor, your hands or the ceiling. Have someone talk to you while they look at these areas and see how it makes you feel.
10. Show self-confidence (without arrogance). Never underrate yourself.
11. Be a good listener and talker, but let the interviewer take the lead.
12. Sell yourself. Your answers should be businesslike and concise. You should not be overly aggressive, but in the course of the interview, you should stress your qualifications. You must believe you can and will be an asset to the company.
13. Be enthusiastic. Act like you want the job.
14. Be interested in advancement. Let the interviewer know you want to work up in your job. Have career goals.

## THE INTERVIEW: GUIDELINES TO FOLLOW (CONTINUED)

15. Always tell the truth! Most employers are more willing to take a chance on someone who has made a mistake, than someone who lies.
16. Be prepared to answer questions.
17. Be prepared to ask questions.
18. Emphasize past experience if you have any.
19. Don't criticize other employers, chew gum, smoke, apply for "any job open", mention personal information or use slang.
20. Recognize when the interview is over.
21. Thank the interviewer for his/her time and the opportunity to discuss the job.

Do not be discouraged if the job is not offered immediately. Frequently, an employer needs time to consider an applicant's qualifications, or the employer may want to interview other applicants.

It is always a good idea to follow up the interview with a thank-you note. This shows your consideration for the interviewer's time and keeps your name actively before the interviewer. If you have not heard from the interviewer in about a week, you may call to check on the status of your application. This lets the interviewer know you are really interested in the job.

# QUESTIONS YOU SHOULD BE PREPARED TO ANSWER

1. Tell me a little bit about yourself.
2. Tell me about your family.
3. Describe your personality. What kind of person are you?
4. What about yourself would you like to improve?
5. What have you done to improve in these areas?
6. Why do you wish to work for this company?
7. What do you have to offer this company?
8. What are your career goals?
9. What are your hobbies?
10. What do people criticize you about?
11. What subjects in school do you like best? Least? Why?
12. What did you like best about your previous jobs? Why?
13. Why do you think you would like this particular type of job?
14. Are you particularly interested in making money?
15. What extra-curricular activities are you involved in?
16. What are your major strengths? Weaknesses?
17. Are you willing to travel?
18. What do you do in your spare time?
19. What irritates or displeases you most in other people?
20. What qualities do you admire in other people?
21. What do you know about fashion?
22. Do you have any fashion-related experience?
23. What do you know about our company?
24. Why should I hire you?

## QUESTIONS YOU CAN ASK IN A JOB INTERVIEW

1. Exactly what is expected of a person in this position?
2. What responsibilities would I have in this position?
3. What opportunities will I have to learn other jobs?
4. How would my progress be rated?
5. Are promotions usually made from within the company?
6. Does the company have a training program? Is there a resource library?
7. What kind of fringe benefits does the company have?
8. What is the company policy on raises?
9. Who would my supervisor be?
10. What would my hours be?

# D. HUMAN RESOURCE FOUNDATION

## CAREER DEVELOPMENT

**COMPETENCY:** 004. Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

**OBJECTIVE:** 4.03 Explain the importance of and prepare for appropriate career development in fashion merchandising.

H. Explain and identify pre-employment tests.
  1. General aptitude
    a. GATB (General Aptitude Test Battery)
    b. ASVAB (Armed Services Vocational Aptitude Battery)
  2. Interest and personality inventories
    a. May vary from business to business
    b. Fidelity bonding--used to insure a company against losses caused by dishonest employees
  3. Skill performance tests
    a. Clerical skills
    b. Spelling/vocabulary
    c. Retail and business machines

I. Identify employment forms **A-1, A-2, A-3**
  1. Work permits
  2. Form I-9 "Employment Eligibility Verification"
  3. Form W-4 "Employee's Withholding Allowance Certificate"
  4. Company benefits and retirement enrollment forms

## D. HUMAN RESOURCE FOUNDATIONS: CAREER DEVELOPMENT

**COMPETENCY 004.** Identify career opportunities in fashion merchandising and explain the role of career development in fashion merchandising.

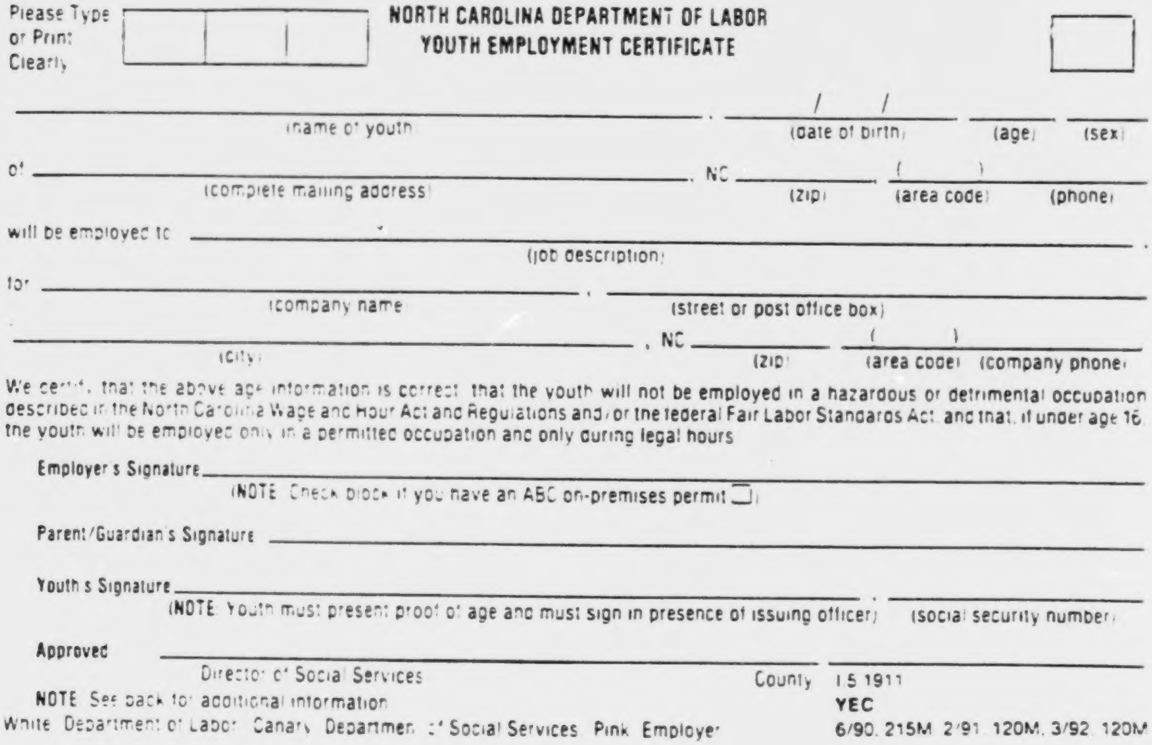
**OBJECTIVE:** 4.03 Explain the importance of and prepare for appropriate career development in fashion merchandising.

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Use **"NC Work Permit"** as a handout. | Included in this unit |
| **A-2** Use **"Form I-9 'Employment Eligibility Verification' "** as a transparency. | Included in this unit |
| **A-3** Use "Form W-4 **"Employee's Withholding Allowance Certificate' "** as a transparency. | Included in this unit |

## NORTH CAROLINA WORK PERMIT

## INFORMATION ON FILLING OUT A WORK PERMIT

1. Take the work permit to the employer.
2. Have the employer fill out the top of the work permit in ink and sign his/her name. (i.e. Leigh Mitchell, Manager)
3. Have your parents or guardians sign their names.
4. Return the work permit to the social services office with proof of your age. (Driver's license or birth certificate)
5. Sign the work permit in front of the receptionist.



Please Type or Print Clearly

**NORTH CAROLINA DEPARTMENT OF LABOR**
**YOUTH EMPLOYMENT CERTIFICATE**

________________________ (name of youth), ___ / ___ / ___ (date of birth) ______ (age) ______ (sex)

of ________________________ (complete mailing address), NC ________ (zip) ( ) (area code) ________ (phone)

will be employed to ________________________ (job description).

for ________________________ (company name), ________________________ (street or post office box)

________________________ (city), NC ________ (zip) ( ) (area code) ________ (company phone)

We certify that the above age information is correct, that the youth will not be employed in a hazardous or detrimental occupation described in the North Carolina Wage and Hour Act and Regulations and/or the federal Fair Labor Standards Act, and that, if under age 16, the youth will be employed only in a permitted occupation and only during legal hours.

**Employer's Signature** ________________________
(NOTE: Check block if you have an ABC on-premises permit ☐)

**Parent/Guardian's Signature** ________________________

**Youth's Signature** ________________________, ________________________
(NOTE: Youth must present proof of age and must sign in presence of issuing officer) (social security number)

**Approved** ________________________ ________________________
Director of Social Services County

**NOTE:** See back for additional information

White: Department of Labor Canary: Department of Social Services Pink: Employer

LS 1911
**YEC**
6/90, 215M, 2/91, 120M, 3/92, 120M

# FORM I-9: EMPLOYMENT ELIGIBILITY VERIFICATION

U.S. Department of Justice
Immigration and Naturalization Service

OMB No. 1115-0136
Employment Eligibility Verification

**Please read instructions carefully before completing this form. The instructions must be available during completion of this form. ANTI-DISCRIMINATION NOTICE. It is illegal to discriminate against work eligible individuals. Employers CANNOT specify which document(s) they will accept from an employee. The refusal to hire an individual because of a future expiration date may also constitute illegal discrimination.**

## Section 1. Employee Information and Verification.

To be completed and signed by employee at the time employment begins

Print Name: Last | First | Middle Initial | Maiden Name

Address (Street Name and Number) | Apt. # | Date of Birth (month/day/year)

City | State | Zip Code | Social Security #

**I am aware that federal law provides for imprisonment and/or fines for false statements or use of false documents in connection with the completion of this form.**

I attest, under penalty of perjury, that I am (check one of the following):

☐ A citizen or national of the United States
☐ A Lawful Permanent Resident (Alien # A ____________
☐ An alien authorized to work until ___ ___ ___
(Alien # or Admission # ____________

Employee's Signature | Date (month/day/year)

**Preparer and/or Translator Certification.** *(To be completed and signed if Section 1 is prepared by a person other than the employee.) I attest, under penalty of perjury, that I have assisted in the completion of this form and that to the best of my knowledge the information is true and correct.*

Preparer's/Translator's Signature | Print Name

Address *(Street Name and Number, City, State, Zip Code)* | Date *(month/day/year)*

## Section 2. Employer Review and Verification.

To be completed and signed by employer. **Examine one document from List A OR examine one document from List B and one from List C as listed on the reverse of this form and record the title, number and expiration date, if any, of the document(s)**

| | List A | OR | List B | AND | List C |
|---|---|---|---|---|---|
| Document title | ____________ | | ____________ | | ____________ |
| Issuing authority | ____________ | | ____________ | | ____________ |
| Document # | ____________ | | ____________ | | ____________ |
| Expiration Date *(if any)* | ___/___/___ | | ___/___/___ | | ___/___/___ |
| Document # | ____________ | | | | |
| Expiration Date *(if any)* | ___/___/___ | | | | |

**CERTIFICATION - I attest, under penalty of perjury, that I have examined the document(s) presented by the above-named employee, that the above-listed document(s) appear to be genuine and to relate to the employee named, that the employee began employment on** *(month/day/year)* _____/_____/_____ **and that to the best of my knowledge the employee is eligible to work in the United States. (State employment agencies may omit the date the employee began employment).**

Signature of Employer or Authorized Representative | Print Name | Title

Business or Organization Name | Address *(Street Name and Number, City, State, Zip Code)* | Date *(month/day/year)*

## Section 3. Updating and Reverification.

To be completed and signed by employer

A. New Name *(if applicable)* | B. Date of rehire *(month/day/year) (if applicable)*

C. If employee's previous grant of work authorization has expired, provide the information below for the document that establishes current employment eligibility.

Document Title ____________ Document # ____________ Expiration Date *(if any)* ___/___/___

**I attest, under penalty of perjury, that to the best of my knowledge, this employee is eligible to work in the United States, and if the employee presented document(s), the document(s) I have examined appear to be genuine and to relate to the individual.**

Signature of Employer or Authorized Representative | Date *(month/day/year)*

Form I-9 (Rev. 11-21-91) N

BEST COPY AVAILABLE

# FORM W-4: EMPLOYEE'S WITHHOLDING ALLOWANCE CERTIFICATE

OSC 208
Rev. 1/92

STATE OF NORTH CAROLINA
OFFICE OF THE STATE CONTROLLER
Payroll Section
TAX EXEMPTION CERTIFICATES

Unit

| | | | |
|---|---|---|---|
| FOR PAYROLL OFFICER USE ONLY | Agency Name | | Retirement Number |
| | If the answer to the question below is YES, please furnish the following information | | |
| | Last Date Employed by State | Wages Paid by State Subject to Soc. Sec. Withholding | Social Security Tax Withheld |

If a new employee, have you been employed by the state of North Carolina during the current calendar year? ☐ YES ☐ NO

Name of Previous Agency

---

Form **W-4**
Department of the Treasury
Internal Revenue Service

## Employee's Withholding Allowance Certificate

OMB No. 1545-0010

1 Type or print your first and middle initial
Last name
2 Your social security number

Home address (number and street or rural route)

3 ☐ Single ☐ Married ☐ Married, but withhold at higher Single rate
Note: If married, but legally separated, or spouse is a nonresident alien, check the Single box.

City or town, state, and ZIP code

4 If your last name differs from that on your social security card check here and call 1-800-772-1213 for more information ☐

5 Total number of allowances you are claiming . . . . . 5

6 Additional amount, if any, you want deducted from each pay . . . . . 6 $

7 I claim exemption from withholding and I certify that I meet ALL of the following conditions for exemption:
- Last year I had a right to a refund of ALL Federal income tax withheld because I had NO tax liability; AND
- This year I expect a refund of ALL Federal income tax withheld because I expect to have NO tax liability; AND
- This year if my income exceeds $600 and includes nonwage income, another person cannot claim me as a dependent.

If you meet all of the above conditions, enter the year effective and "EXEMPT" here . . . . . ► 7 19

8 Are you a full-time student? (Note: *Full-time students are not automatically exempt.*) . . . . . 8 ☐ Yes ☐ No

Under penalties of perjury, I certify that I am entitled to the number of withholding allowances claimed on this certificate or entitled to claim the exempt status.

**Employee's signature ►** **Date ►** , 19

9 Employer's name and address (Employer: Complete 9 and 11 only if sending to IRS)
OFFICE OF THE STATE CONTROLLER, RALEIGH, N.C. 27603-8003

10 Office code (optional)

11 Employer identification number
56-6023166

---

Form **NC-4**

NORTH CAROLINA DEPARTMENT OF REVENUE

## Employee's Withholding Allowance Certificate

1 Type or print your first and middle initial
Last name
2 Your social security number

Home address (number and street or rural route)

City or town, state, and ZIP code

3 Marital Status
☐ Single
☐ Married or Qualifying Widow(er)
☐ Head of Household

4 Total number of allowances you are claiming (from line F above) . . . . . 4

5 Additional amount, if any, you want deducted from each pay . . . . . 5 $

6 I claim exemption from withholding and I certify that I meet ALL of the following conditions for exemption:
- Last year I had a right to a refund of ALL State income tax withheld because I had NO tax liability; AND
- This year I expect a refund of ALL State income tax withheld because I expect to have NO tax liability.

If claiming exempt, the statement is effective for one calender year only and a new statement must be completed by next February 15 and given to your employer.
If you meet all of the above conditions, enter the year effective and "EXEMPT" here . . . . . ► 6 19

7 Are you a full-time student? (Note: *Full-time students are not automatically exempt.*) . . . . . 7 ☐ Yes ☐ No

I certify, under penalties provided by law, that the withholding allowance on this certificate do not exceed the amount to which I am entitled.

**Employee's signature ►** **Date ►** SAME AS ABOVE 19

8 Employer's name and address (Employer: Complete 8 and 9 only if sending to NCDR)
SAME AS ABOVE

9 Employer identification number

BEST COPY AVAILABLE

# D. HUMAN RESOURCE FOUNDATIONS

## CAREER DEVELOPMENT
## GLOSSARY

**Aptitude:** A knack or potential for learning a certain skill.

**Blocks:** Factors which interfere with understanding a communicated message.

**Body Language:** Physical actions that communicate thoughts.

**Career Outlook:** The availability of jobs in a particular career field.

**Channels:** The avenues by which a message is communicated.

**Communication:** The process of exchanging information, ideas and feelings.

**Co-operative Education:** A cooperative effort between the school and community employers to provide students with part-time jobs related to the training they are receiving in school.

**Cover Letter:** A letter of application without information regarding education and experiences which normally accompanies a resume when sent to a prospective employer.

**Dictionary of Occupational Titles (DOT):** A directory of over 20,000 jobs in terms of their relationship with data, people and things.

**Direct Calling:** The process of contacting potential employers in person or by phone to inquire about job openings.

**Distraction:** Noises and other environmental factors, interruptions by other people or competing thoughts which creep into your mind, which are blocks to communication.

**Emotional Blocks:** Biases against the opinions expressed by a message sender which block the receiver's understanding.

**Enumeration:** In formal speaking, a listing of several items in order.

**Feedback:** A receiver's response to a message.

**Fidelity Bonding:** Process of insuring a company against losses caused by dishonest employees.

**Generalization:** In formal speaking, statements accepted as true by most people, used to make a point.

**Jargon:** Made up words which have meaning only in the setting of a particular career field.

**Job Lead:** Information about a job opening.

# D. HUMAN RESOURCE FOUNDATION

## CAREER DEVELOPMENT

## GLOSSARY (CONTINUED)

**Lifestyle:** The way individuals live their lives.

**Lifestyle Goal:** Goals which reflect a vision of how an individual sees life in their future.

**Memo: (Memorandum):** Written, internal messages within a company.

**Message:** The substance of a communication, the information, ideas or feelings being communicated.

**Non-verbal Communication:** Communication by means of facial expression and body language.

**Occupational Outlook Handbook:** Directory of over 850 occupations, the nature of the work, places of employment, training and other qualifications, advancement opportunities, employment outlook and earnings.

**Personality:** The total, complex mix of emotional and behaviorial characteristics that make a person unique.

**Prejudice:** An automatic reaction, either strongly for or against something, without just grounds or sufficient knowledge; a bias.

**Private Employment Agencies:** Institutions supported by client fees which provide services to job applicants and employers.

**Public Employment Agencies:** Institutions supported by state and federal taxes offering free services to job applicants and employers.

**References:** People who know your work habits and personality traits so well they will recommend you for a job.

**Resume:** A brief summary of personal information, education, skills, work experience, activities and interests. The resume usually accompanies a letter of application for a job.

**Setting:** Where a communication takes place.

**Standard English:** The formal style of writing and speaking learned in school.

**Values:** Things that are important to an individual.

**Verbal Communication:** Communication by means of spoken or written messages.

## RESOURCES

"Accept the Challenge: Preparing for DECA Competitive Events" video, NC-DECA, Raleigh, NC, 1992.

Drennan, Mimi. FASHION WRITING, 2nd edition, Glen,McGraw-Hill, 1986.

Job Readiness Series, software package, Lawrence Productions, Inc., 1800 South 35th Street, Galesburg, MI 49053.

Job Success Series, software package, Lawrence PRoductions, Inc., 1800 South 35th Street, Galesburg, MI 49053.

MarkEd Resource Center, Inc., Lap 6 HUMAN RELATIONS, Columbus, Ohio.

MARKETING CURRICULUM GUIDE. Marketing Education, Raleigh, NC.

MARKETING MANAGEMENT CURRICULUM GUIDE. Marketing Education, Raleigh, NC.

Stone, Elaine. FASHION MERCHANDISING: AN INTRODUCTION, 5th edition, Gregg, McGraw-Hill, 1990.

"The Employment Interview for High School Students" video, Johnson/Rudolph, The Ford Building, 1004 State Street, Bowling Green, KY 42101.

Winn, Marilyn. APPAREL AND ACCESSORIES, 2nd edition, Gregg, McGraw-Hill, 1990.

WOMEN'S WEAR DAILY, Fairchild Publishers, Capital Cities/ABC, Inc., 7 West 34th Street, New York, New York 10001.

# UNIT E

# SELLING

# UNIT OUTLINE

## E. SELLING

**COMPETENCY** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:**

5.01 Explain the purpose and importance of selling
  - A. Explain the purpose and importance of selling
  - B. Describe job duties/functions of a salesperson
  - C. Identify personality traits of a salesperson
  - D. Recognize ethical behavior in selling
  - E. Identify opportunities in selling

5.02 Explain and use sources of merchandise information
  - A. Explain and use sources of merchandise information
  - B. Use trade/consumer publications for merchandise information

5.03 Explain the buying/selling process
  - A. Describe customer types
  - B. Explain mental stages of customers
  - C. Explain buying motives of customers
  - D. Explain buying decisions

5.04 Interpret factors associated with merchandise information to assist customers in selecting the most appropriate apparel & accessory

5.05 Explain the nature of and facilitate positive customer/client relations
  - A. Interpret information/business policies to customers/clients
  - B. Handle customer inquiries and complaints
  - C. Handle difficult customers

5.06 Explain key factors in building a clientele
  - A. Explain factors in building a clientele
  - B. Describe techniques in building clientele

5.07 Explain and demonstrate the steps of a sale
  - A. Open the sales presentation
  - B. Question/probe for information
  - C. Use feature/benefit selling
  - D. Demonstrate product
  - E. Handle customer/client objections
  - F. Suggest product substitution
  - G. Close the sale
  - H. Use suggestion selling

## UNIT OUTLINE

## E. SELLING
(continued)

**COMPETENCY** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:**

5.08 Solve mathematical problems in marketing
- A. Addition
- B. Subtraction
- C. Multiplication
- D. Division
- E. Fractions and percentages
- F. Algebraic expessions

5.09 Calculate tax, discounts, and miscellaneous charges for purchases and read charts and graphs
- A. Describe the role of each in business operations
- B. Accurately calculate each type
- C. Accurately read/interpret charts and graphs relating to business operations

5.10 Complete sales checks for cash and charge transactions
- A. Explain the purposes of the sales check
- B. Properly complete manual sales checks in a legible manner
- C. Accurately complete sales checks for cash transactions
- D. Accurately complete sales checks for all types of charge transactions

5.11 Process special transactions in marketing that are essential to offering customer/client service such as: layaways, C. O. D.'s, refunds/exchanges and gift certificates.
- A. Define each special transaction
- B. Process each transaction

5.12 Explain basic cashiering tasks and perform selected tasks
- A. Inspect for counterfeit currency
- B. Accept customer/client checks
- C. Make change
- D. Explain cash register operation
- E. Prepare and balance a cash drawer (till)
- F. Operate calculator

5.13 Explain the process of customer services, such as packing and wrapping, mail and telephone services, delivery systems, and alterations in fashion merchandising
- A. Define each customer service
- B. Explain the benefits of each customer service
- C. Explain the procedure for each customer service

## CONTENT/TEACHING OUTLINE

## E. SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.01. Explain the purpose and importance of selling

A. Explain the purpose and importance of selling **A-1, A-2**
   1. Keeps our economy moving
   2. Creates and maintains employment
   3. Promotes competition
   4. Creates desire for products and services
   5. Satisfies needs and wants of customers

B. Describe job duties/functions of a salesperson
   1. Assist customers in satisfying their needs and wants
   2. Answer customer questions about merchandise, etc.
   3. Reassure customers that they made a wise decision
   4. Assist with stockkeeping and inventory procedures
   5. Build and maintain displays

C. Identify personality traits of a salesperson **A-3**
   1. Sincerity
   2. Empathy
   3. Poise
   4. Positive attitude
   5. Integrity
   6. Initiative
   7. Dependability
   8. Tact

D. Recognize ethical behavior in selling **A-4**
   1. Avoid misrepresentation
   2. Be honest with customers

E. Identify opportunities in selling **A-5**
   1. Retail
   2. Wholesale
   3. Manufacturer's Representative

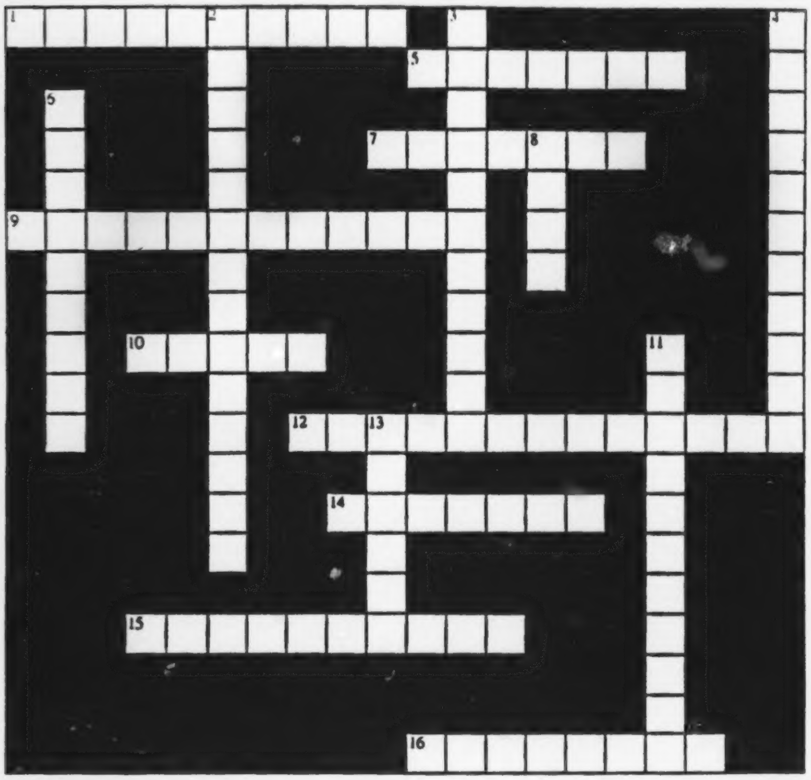
**UNIT TITLE: SELLING**

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.01. Explain the purpose and importance of selling

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Have students complete SE LAP 117, **"Selling"**<br>**or**<br>Read Chapter 1, Selling, **"Introduction to Selling"** | MarkED Resource Center<br>Southwestern |
| **A-2** Have students write an essay on **"The Importance of Selling to the Apparel & Accessories Market"** | |
| **A-3** Have students complete puzzle **"Personality Traits"** | Included in this unit |
| **A-4** Divide the class into two groups. Ask group A to develop a list of ethical activities performed by clothing specialty shops. Ask group B to develop a list of unethical activities which may be performed by clothing specialty shops. Compare lists and discuss building customer trust. | |
| **A-5** Have students read pp. 248-249 and pp. 210-211 in Fashion from Concept to Consumer to determine selling opportunities. | Prentice-Hall |

# PERSONALITY TRAITS



1. John is excited about his new job. He possesses _____.
5. Bill gives a full day's work for a full day's pay. He displays _____.
7. Jody understands her customers and how they feel in various situations. She possesses _____.
9. Jack enjoys a joke even if it is on him. He has a good _____.
10. If you have self-confidence you possess _____.
12. Eric completes assignments and is always present when scheduled. He possesses _____.
14. Emily speaks well about Belks and her managers there. She shows her _____ each day.
15. Susan straightens the sweaters without being asked. She displays _____.
16. You can count on James to do what he says. He is _____.

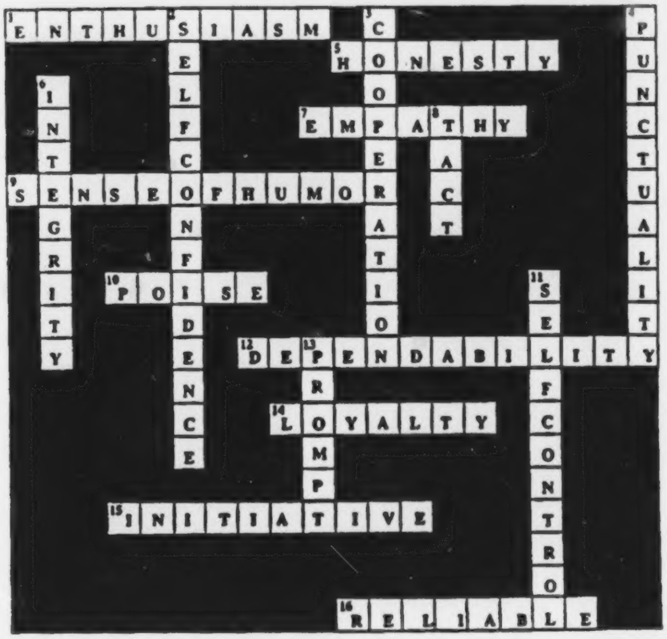
2. Elizabeth knows her business and believes in herself. She displays ___.
3. Julie thinks about her co-workers and is a team player. She demonstrates _____.
4. Sam arrives to work on time and submits reports as scheduled. He demonstrates _____.
6. Dan is an ethical person. He possesses honesty, thus he displays _____.
8. Sara is careful about what she says to her customers, thus demonstrating _____.
11. Calvin avoids arguments and remains calm in trying situations. He displays _____.
13. Janet is never late, thus she is known as being _____.

# PERSONALITY TRAITS
## (KEY)

**Word List**

COOPERATION
DEPENDABILITY
EMPATHY
ENTHUSIASM
HONESTY
INITIATIVE
INTEGRITY
LOYALTY
POISE
PROMPT
PUNCTUALITY
RELIABLE
SENSEOFHUMOR
SELFCONFIDENCE
SELFCONTROL
TACT

## ANSWERS: PERSONALITY TRAITS


1 ENTHUSIASM
2 SELFCONFIDENCE
3 COOPERATION
4 PUNCTUALITY
5 HONESTY
6 INTEGRITY
7 EMPATHY
8 TACT
9 SENSEOFHUMOR
10 POISE
11 SELFCONTROL
12 DEPENDABILITY
13 PROMPT
14 LOYALTY
15 INITIATIVE
16 RELIABLE

## CONTENT/TEACHING OUTLINE

## E. SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process perform selected related tasks

**OBJECTIVE:** 5.02. Identify and use sources of merchandise information

A. Explain the types of product/service knowledge to obtain A - 1
   1. Content/materials & finishes A - 2
   2. Colors, styles, & sizes
   3. Use or versatility
   4. Construction
   5. Care
   6. Brands
   7. Prices
   8. Related merchandise.

B. Explain and use sources of merchandise information
   1. The merchandise
      (a) Hangtags & labels
      (b) Brochures & leaflets (from manufacturer)
      (c) Tickets (price)
   2. People
      (a) Salespeople
      (b) Customers
      (c) Buyers/managers
      (d) Friends/relatives
      (e) Manufacturers and their reps

C. Use trade/consumer publications for merchandise info
   1. Trade publications, Examples:
      (a) Women's wear: WWD, W
      (b) Men's wear: Daily News Record
      (c) Accessories: Footwear News Magazine
      (d) Retailing: Stores
   2. Consumer publications, Examples:
      (a) Women's: Mirabella, Vogue, Essence
      (b) Trendy: Elle, Sassy, Glamour, Mademoiselle
      (c) Juniors: Seventeen, YM, Teen
      (d) Men's: GQ, Details, Ebony Male,
      (e) Limited publications: Bride, Your Prom

D. Use promotional material and publications A - 3
   1. Advertisements
   2. Magazines and trade journals

**UNIT TITLE:** SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.02. Identify and use sources of merchandise information

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Have students create a list of product information needed to sell apparel. | |
| **A-2** Have students complete **"Identify the Information"** pp. 34-35 SE LAP 104 (teacher copy) | MarkED Resource Center |
| **A-3** Have students obtain a fashion magazine advertisement for an apparel or accessory item. Be sure the ad contains copy about the merchandise. Ask them to list the merchandise information which would be important to know for effective selling. | |

## CONTENT/TEACHING OUTLINE

## E. SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.03. Explain the buying/selling process

A. Describe customers types — **A-1, A-2**
   1. Decide
   2. Undecided
   3. Just looking
   **OR**
   4. Decisive
   5 Impulsive
   6. Fact finder
   7. Practical
   8. Informed
   9. Difficult

B. Explain mental stages of customers — **A - 3**
   1. Attention- aware of need or want for a product
   2. Interest- personal feelings for a product
   3. Desire- considering purchasing the product
   4. Conviction- convinced of product's benefits
   5. Action- makes a purchase

C. Explain buying motives of customers — **A - 4**
   1. Rational- based on reason and logic
   2. Emotional- based on feelings and/or impulses
   3. Patronage- based on selecting one store over another

D. Explain buying decisions — **A - 5**
   1. Need- "Why should I buy?" — **A - 6**
   2. Product- "Which item to buy?"
   3. Place- "Where to buy?"
   4. Price- "How much should I pay?"
   5. Time- "When do I pay?"

UNIT TITLE: **SELLING**

COMPETENCY: 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

OBJECTIVE: 5.03. Explain the buying/selling process

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| A-1 | Ask students to describe how they like to be treated when they shop as decided, undecided or just looking customers, (Chapter [illegible], Selling) | South-Western |
| A-2 | Distribute a handout made from pages 3 and [illegible] SE LAP 112 (student copy) | MarkED Resource Center |
| A-3 | Have students read Chapter 3, **"The Buying and Selling Process"**, Selling | South-Western |
| A-4 | Have students read Chapter 5, **"Customer Buying Motives"**, Selling<br>**OR**<br>Have students read SE LAP 102, **"Using Buying Motives"** | South-Western<br>MarkED Resource Center |
| A-5 | Use transparency masters from SE LAP 108, **"Customer Buying Decisions"**, for group lecture/discussion | MarkED Resource Center |
| A-6 | Ask students to answer the buying [illegible] questions for themselves as if they were about to purchase a new sweater. | |

BEST COPY AVAILABLE

# CONTENT/TEACHING OUTLINE

## E. SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.04. Interpret factors associated with merchandise information to assist customers in selecting the most appropriate apparel and accessories

A. Explain the influence of the elements of design in selecting apparel
- 1. Color--the most dramatic element of fashion **A - 1**
  - a. Dimensions and qualities
    - (1) Hue--the color name
    - (2) Value--lightness or darkness
    - (3) Intensity--brightness or dullness
    - (4) Warm and cool colors
    - (5) Neutrals-- achromatics (black, white and gray) **A - 2**
  - b. Color combinations
    - (1) Monochromatic
    - (2) Analogous
    - (3) Complementary
    - (4) Triadic
  - c. Influence on fashion **A-3, A-4**
    - (1) Affects apparent size **A - 5**
    - (2) Changes with the season
- 2. Line--gives direction, creates shapes **A-6, A-7**
  - a. Straight--vertical, horizontal, diagonal **A - 8**
  - b. Curved--restrained or full
  - c. Influence on fashion
    - (1) Affects apparent weight and height
    - (2) Creates moods and feelings
- 3. Texture--the look or feel of fabric
  - a. Shiny textures increase apparent size
  - b. Heavy, bulky fabrics increase apparent size
  - c. Sheer and clingy fabrics reveal body faults
- 4. Form, shape, or silhouette
  - a. Tubular--straight up & down (as during 20's and 80's)
  - b. Bell--emphasizes bust and hips (as during 50's)
- 5. Space--void between forms
  - a. Small spaces suggest femininity
  - b. Large spaces suggest masculinity

**UNIT TITLE:** SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.04. Interpret factors associated with merchandise information to assist customers in selecting the most appropriate apparel and accessories

| ACTIVITIES | | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A-1** | Have students read pp. 150-155, *Fashion: From Concept to Consumer* on **"Elements of Design"** | Prentice Hall |
| **A-2** | Have students complete **"Color Basics"** | Included in this unit |
| **A-3** | Have students read **"Colors Influence on Fashion"** | Included in this unit |
| **A-4** | Contact a local Beauticontrol specialist to come in to do a color analysis demo. | |
| **A-5** | Have each student analyze what colors would be best for them and then what would be best for another classmate. Discuss their decisions | |
| **A-6** | Have students complete **"Color and the Figure"** | Included in this unit |
| **A-7** | Have students find outfits in catalogs, magazines, or pattern books which illustrate the color schemes studied | |
| **A-8** | Have students read **"Line in Clothing"** | Included in this unit |
| **A-9** | Have students find examples of outfits which add height and width. Also have them find outfits which illustrate masculine and feminine looks created by straight or curved lines | |

# COLOR BASICS

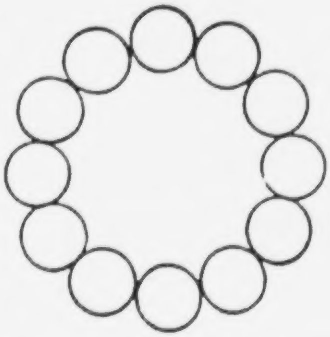
**PRIMARY COLORS** are yellow, blue and red. All other colors are derived from the three primary colors.

**SECONDARY COLORS** are green, purple (violet) and orange. They are made by mixing two primary colors.

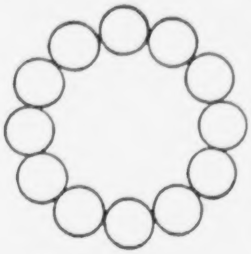
**TERTIARY COLORS** are yellow-green, blue-green, blue-violet, red-violet, red-orange and yellow-orange. They are made by mixing one primary color plus one secondary color.

**THE COLOR WHEEL** is the arrangement of the above twelve colors in a particular order. It is the basic tool for creating effective color arrangements.

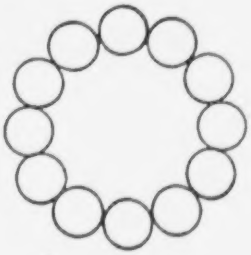
LABEL the primary, secondary and tertiary colors on the wheel below.



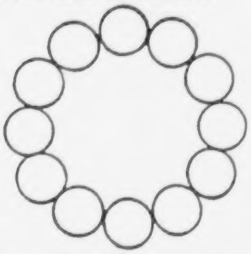
Common color schemes or color combinations are found below. LABEL the following wheels with appropriate color(s).



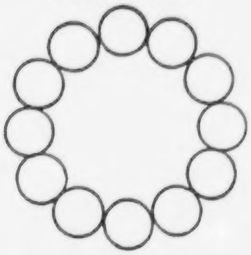
MONOCHROMATIC



ANALOGOUS



COMPLEMENTARY



TRIADIC

# COLOR'S INFLUENCE ON FASHION

When choosing the best colors for an individual you have colors to start with . . . their skin color tone, their hair color, and their eye color. You must also consider their figure and personality type, and even the occasion for which the outfit is to be worn.

Because skin tone is responsive to coloring placed next to it, selections of becoming colors should be made for specific complexion types. When an agreeable choice of colors is made in an outfit, the skin tone comes alive and the individual has a healthy glow which is necessary for an attractive appearance. On the other hand, a bad choice of colors results in a faded-out or subdued skin tone. Highlighting the hair and eyes can be done with the choice of the proper colors, as long as they are also right with the skin tone. When ever there is a conflict between skin tone and/or eye and hair color, always complement skin tone.

Well chosen vivid colors can enrich the facial tone. Vivid hues are most becoming to the slender, well proportioned figure. Stout people should avoid intense bright colors, especially in the advancing hues (they may wear warm, subdued tones). Vivid hues tend to increase size, and make the figure lines more noticeable. A very slender figure, by means of garment style, may conceal the angularity of body line, and appear slightly larger in bright hues without over-accenting the silhouette. Vivid hues are usually warm, aggressive, and advancing. They should be selected with care by even those for whom they are most becoming (the darker skin tones, with darker hair and eye color). Vivid tones are appropriate for the outgoing, vivacious personality . . . never lose individuality and personality with a poor color selection.

Cool colors flatter almost all figures. Cool colors are receding and make forms appear smaller. They not only affect figure proportions, but soften the figure silhouette. Heavy individuals are much less self-conscious dressed in pleasing hues for their figure type in values from cool hues. The demure person is usually more comfortable in cool tones.

Light values (by means of reflective qualities) tend to lighten, animate and increase the natural face coloring. Light color values in garments appear to increase the figure size. Therefore, they are a better choice for the slender person rather than the heavy one.

Dark values are opposite in effect from light values. They absorb the light rays, appear to drain the natural colors from the face, and are especially good for those individuals who have a high, vivid facial coloring. The too slender figure should avoid dark values, because they are slenderizing. At times a small amount of dark coloring in an accessory may repeat eye or hair tone and provide the proper emphasis for some individuals in their choices of wearing light, bright or neutral tones.

An individual should have vivid facial coloring, if he/she chooses to wear black near the face, as it drains the color from the face. Colorful blonds successfully wear black as do brunettes with a fair of glowing complexion. Black skins should avoid black because there is little complexion. Black skins should avoid black because

## COLOR'S INFLUENCE ON FASHION

### (Continued)

there is little contrast, hence interest, in the total look. Black should not be worn by persons with a pale or yellowish skin tone. Black appears to decrease size, so is good for the large figure (but because of qualities mentioned above, it is usually best to place a lighter color around the face).

White, of all light tones, reflects sunlight to the greatest degree. Therefore, it helps in illuminating the face and is quite flattering to most skin tones. Persons with ruddy coloring as well as a very dark skin do not wear white successfully because of too much contrast. White appears to increase the figure proportion, and should be avoided by the person with a large frame. White appears cool and refreshing, and is especially appealing in the summer months.

Finally, remember the rules of the color wheel and color schemes. Complementary colors intensify each other. Therefore red hair is flattered by green, and blonds appear more blond when wearing lavender. By the same rule, ruddy skin tones are intensified by wearing green, and sallow complexions are further "yellowed" by purple, and the person with blue undertones in their skin should avoid orange.

The challenging part of choosing the best color for an individual is the interplay of the following parts:

1. Figure type
2. Skin color
3. Hair color
4. Eye color
5. Personality
6. Occasion

The best color choice for the person with dark hair and skin tone might not be best when the figure is heavy or the personality demure. The dark, small-framed person who works in a bank also has opposing color choices to consider. Accept the challenge, however, and you will have the satisfaction of achieving a well-planned, flattering total fashion color "look".

# COLOR AND THE FIGURE

Some colors grow on you--literally. White and all the pale pastels catch and reflect light, making the areas they cover look larger. Black and all the dark colors appear to recede, because they absorb light. Therefore they appear to reduce size. Cool colors also appear to reduce size usually, while warm colors seem to increase size. Contrasting colors shorten while solids appear to add length. Therefore, judicious use of color can help de-emphasize figure problems.

Circle the letter of the outfits below that you think are right for the figure type mentioned.

1. A top-heavy girl should wear:

   a. a green shift with a white yoke and short sleeves.
   b. a navy sweater, red plaid skirt.
   c. an orange checked shirt and brown jeans.

2. A "hippy" girl should wear:

   a. a yellow turtleneck sweater and a gray A-line skirt.
   b. a red sheath, with a red plaid belt.
   c. a navy and white striped tee shirt and white pants.

3. A heavy male should wear:

   a. a light blue leather jacket, white shirt and light blue pants.
   b. red plaid shirt and red jeans.
   c. a single breasted brass buttoned navy sports coat, dark grey trousers.

4. A bony, featherweight girl should wear:

   a. a white blazer, navy pleated skirt.
   b. a clingy, black sheath dress.
   c. a bronze corduroy pantsuit with chocolate shirt.

5. A short male, wishing to appear taller should wear:

   a. brown and beige plaid pants and vest, beige sport coat, yellow tie.
   b. grey suit with vest, white shirt, maroon paisley print tie.
   c. light blue pants, white shirt, navy blazer.

# LINE IN CLOTHING

Lines can be used in garments to make a person look taller, shorter, heavier or thinner. Lines, and the illusions they create, can make hips look large or small, shoulders broad or narrow and waists look thick or thin. The effects that lines produce are related to other factors such as:

*the shape of the body*
*color and texture*
*degree of contrast (so that lines are noticed)*
*comparison of adjacent shapes*
*the effect the viewer expects*

There are two kinds of lines -- straight and curved. Straight lines have three directions -- vertical, horizontal, or diagonal. Curved lines may be restrained (soft, flattering) or full.

Straight lines result in more formal and more tailored clothes, often with a masculine feel. The single **vertical line** usually lengthens the body and makes it appear more narrow, because the line leads the eye up and down the body. However, when vertical lines are repeated in quantity, the eye begins to measure width (which adds width to the body) unless the multiple vertical lines are small and spaced closely together. **Horizontal lines** usually add width and shorten the body, because they carry the eye **across**. Just as repeated vertical lines add width, some horizontal line spacing produces the illusion of length when the space between lines is increased. **Diagonal** lines assume the characteristic of the vertical or horizontal line as the degree of slant approaches each extreme. The use of the diagonal line is usually very pleasing in clothing, and is one of the best lines to use when trying to camouflage poorly proportioned parts of the body. It is usually considered slimming since the vertical diagonal is most often used.

Curved lines follow the contour of the body and are usually flattering to the feminine figure. They are informal and soft. As the curved line becomes exaggerated, it may be easily overdone in a design. The restrained curve will usually flatter a plump figure, while extreme curves will add the illusion of even more fullness.

Lines are emphasized by both repetition and contrast (such as piping along the waist line in a contrasting color). Not all internal structural lines are noticeable, because of lack of contrast or emphasis. Internal lines may not be seen on printed or very dark fabrics. On the other hand, line is emphasized by hue or value contrast. Emphasis of line in a garment is important, because the lines emphasized are the lines that determine which illusion is created.

## CONTENT/TEACHING OUTLINE

## E. SELLING

**COMPETENCY**: 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE**: 5.04. Interpret factors associated with merchandise information to assist customers in selecting the most appropriate apparel and accessories

B. Explain the influence on the principles of design in selecting apparel **A - 1**

1. Proportion--how one object relates to another
   Ex. Narrow ties with narrow lapels or large purses carried by a large woman
2. Balance--distribution of weight from a central point
   a. Vertical balance-- relationship of top to bottom (a poorly balanced outfit may appear top-heavy)
   b. Symmetrical balance--the same on both sides (a pocket on each side of a shirt)
   c. Asymmetrical balance--visually balanced, but not the same on both sides (a blouse which buttons off center)
3. Repetition--repeating lines, shapes, or colors
   a. Rhythm--sense of movement (rows of trim or repeated pleats)
      (1) Uniform rhythm--regular repetition
      (2) Unequal rhythm--not in a regular order
   b. Progression or graduation--gradual increasing or decreasing of space divisions (ties in a gathered skirt)
   c. Continuous line movement--has no distracting break (a drape of folds from shoulder to the knee)
   d. Radiation--lines originate from a central point (least used principle in clothing design)
4. Emphasis--focal point
   Ex. the tie worn with a man's suit
5. Harmony--all elements and principles work together successfully **A - 2**

**UNIT TITLE: SELLING**

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.04 Interpret factors associated with merchandise information to assist customers in selecting the most appropriate apparel and accessories

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Have students read pp. 155-160 in Fashion: From Concept to Consumer on **"Principles of Design"** | Prentice Hall |
| **A-2** Have students find examples of the principles of design in magazines, catalogs, or pattern books. Discuss examples they find during class. | |

## CONTENT/TEACHING OUTLINE

## E. SELLING

**COMPETENCY**: 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE**: 5.04. Interpret factors associated with merchandise information to assist customers in selecting the most appropriate apparel and accessories

C. Identify the basic textiles fibers and weaves in fashion fabrics **A-1, A-2**
  1. Natural fibers (from vegetables or proteins)
    a. Flax (linen)
    b. Ramie
    c. Cotton
    d. Wool
    e. Silk
  2. Man-made fibers
    a. Cellulosic fibers
    (1) Rayon
    (2) Acetate
    (3) Triacetate
    b. Synthetic fibers
    (1) Nylon
    (2) Polyester
    (3) Spandex
    (4) Acrylic
    (5) Polypropylene
    c. Brand identification examples
    (1) Dacron
    (2) Ceylon
    (3) Thermax
  3. Fabric construction
    a. Weaving
    b. Knitting
  4. Nonwoven fabrics
  5. Fabric finishes **A - 3**
  6. Care of fabrics **A - 4**

D. Explain the impact of leather and fur on the fashion industry **A - 5**
  1. Types of leather
  2. Leather processing
  3. Leather marketing
  4. Fur sources
  5. Fur processing
  6. Fur marketing

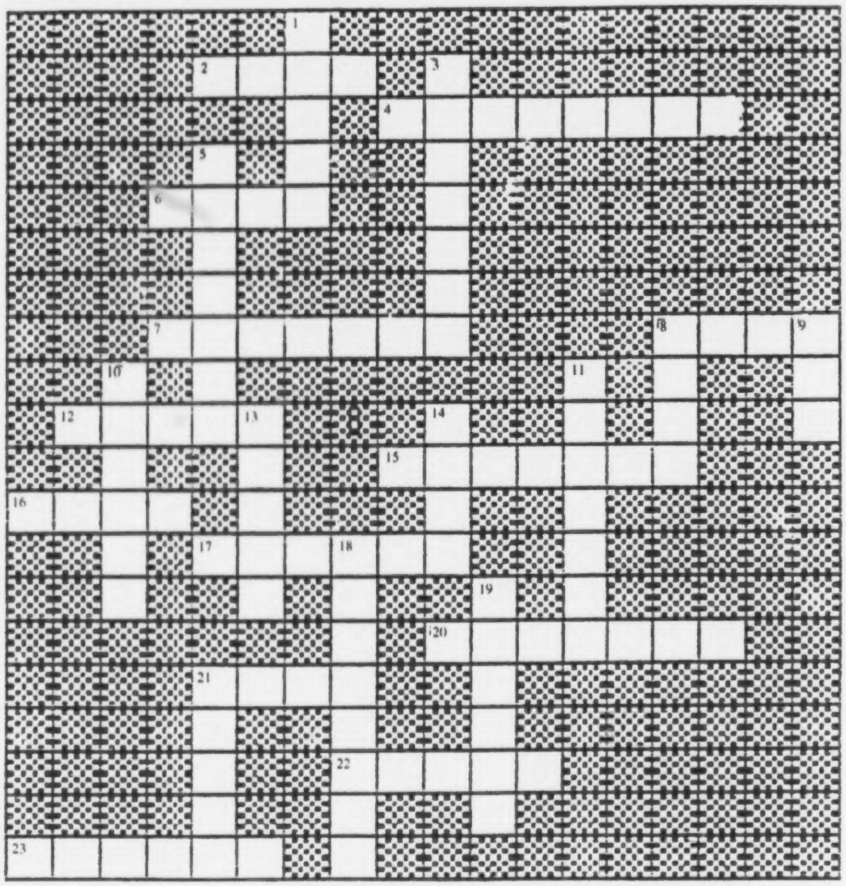
**UNIT TITLE: SELLING**

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.04 Interpret factors associated with merchandise information to assist customers in selecting the most appropriate apparel and accessories

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Secure fabric samples from a local fabric shop. Staple on index cards with the fiber and weave identified as well as the fabric name. (These are useful for a hands on experience) | |
| **A-2** Have students read Ch. 5 in Fashion: From Concept to Consumer | Prentice Hall |
| **A-3** Have students complete the puzzle on textiles | Included in this unit |
| **A-4** Have students complete **"Check the Label."** When all work is completed have small groups develop a care chart for the various fabrics. | Included in this unit |
| **A-5** Have students read pp. 117-121 in Fashion: From Concept to Consumer | Prentice Hall |

# TEXTILES



## ACROSS CLUES

2. a natural, protein fiber
4. watermarking a fabric
6. texture or feel of a fabric
7. straightening fibers
8. the lengthwise yarns
12. smallest unit of a textile fabric
15. fibers made from animal or vegetable sources
16. a fabric made by interlocking a series of loops, has elasticity
17. a natural vegetable fiber
20. joining fibers by adhesive
21. the cross-wise yarns in a fabric
22. a natural vegetable fiber
23. a finishing process which adds weight or stiffness to fabric

## DOWN CLUES

1. a combination of 2 or more fibers
3. removing short fibers
5. fibers made from liquid chemicals
8. a natural protein fiber
9. the number of strands twisted together
10. something added to a fabric to change its performance, feel or appearance
11. a firm, durable wool fabric
13. a man-made fiber, a cellulose fiber
14. a thread formed by twisting fibers together
18. products made from natural or man-made fibers
19. a soft, fuzzy wool fabric
21. fabrics interlaced of yarns at right angles on a loom

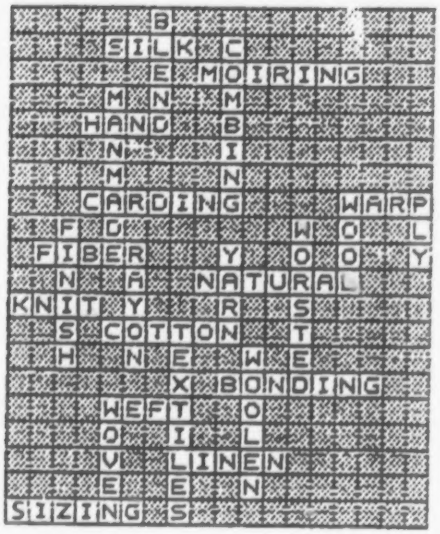
# TEXTILES

## Key

### WORD LIST: TEXTILES

BLEND
BONDING
CARDING
COTTON
COMBING
FIBER
FINISH
HAND
KNIT
LINEN
MANMADE
MOIRING
NATURAL
PLY
RAYON
SILK
SIZING
TEXTILES
WARP
WEFT
WOOL
WORSTED
WOOLEN
WOVEN
YARN

### ANSWERS: TEXTILES



# CHECK THE LABEL

Examine 10 different clothing items. Check the labels which describe the fiber content and the care requirements. Use your clothing at home or visit an apparel store to locate these items. Complete the following chart:

| ITEM | FIBER CONTENT | CARE INSTRUCTIONS |
|---|---|---|
| 1. | | |
| 2. | | |
| 3. | | |
| 4. | | |
| 5. | | |
| 6. | | |
| 7. | | |
| 8. | | |
| 9. | | |
| 10. | | |

## CONTENT/TEACHING OUTLINE

## E. SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.05. Explain the nature of and facilitate positive customer/client relations

A. Interpret information/business policies to customers
  1. Listen with empathy to customer's situation
  2. Explain the company policy
  3. Be consistent and courteous
  4. Make sure all customers are treated fairly

B. Handle customer inquiries/complaints **A-1, A-2**
  1. Listen to determine reason for complaint
  2. Restate the complaint
  3. Investigate the problem
  4. Explain store policy
  5. Take action

C. Handle difficult customers **A-3, A-4, A-5**
  1. Remain calm and courteous
  2. Listen
  3. Be understanding
  4. Do not avoid helping

**UNIT TITLE:** SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.05. Explain the nature of and facilitate positive customer/client relations

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| A-1 | Make a handout from p. 8, HR LAP 23, **"Handling Customer Complaints"** | MarkED Resource Center |
| A-2 | Select a student activity from HR LAP 23, **"Handling Customer Complaints"**, for students to complete<br>**OR** | MarkED Resource Center |
| | Have students read **"Handling Customer Complaints,"** pp. 359-361 of Selling and answer Questions 11 & 12 p. 363 | Southwestern |
| A-3 | Distribute **"Glossary"**, page 11, HR LAP 21 (student copy), **"Handling Difficult Customers"** | MarkED Resource Center |
| A-4 | Select a student activity from HR LAP 21, **"Handling Difficult Customers"**, for students to complete | MarkED Resource Center |
| A-5 | Ask students to describe an incident in which they observed a difficult customer and how that customer was handled. They could also critique the effectiveness of handling the customer. | |

## CONTENT/TEACHING OUTLINE

## E. SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.06. Explain key factors in building a clientele

A. Explain factors in building a clientele **A-1, A-2**
   1. Identify your clientele (repeat customers)
   2. Recognize the benefits of building a clientele
      a. Reduced selling costs
      b. Word-of-mouth advertising
      c. Increased sales volume
      d. Customer loyalty
      e. Referrals and leads
      f. Repeat sales
      g. Increased earnings
      h. Personal satisfaction
      i. Increased knowledge

B. Describe techniques in building clientele **A-3, A-4, A-5**
   1. Possess an attitude of service
      a. Have complete product knowledge
      b. Show an interest in client's business
      c. Express appreciation to the client
      d. Give customer your full attention
      e. Handle mistakes with care
      f. Do favors for your customers, occasionally
   2. Develop activities which build clientele
      a. Locate potential clients
      b. Develop rapport with client
      c. Follow up the sale
      d. Establish desirable business policies and services

270

**UNIT TITLE:** SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.06. Explain key factors in building a clientele

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Distribute **"Glossary"**, page 8, SE LAP 115, **"Building Clientele"** (student copy) | MarkED Resource Center |
| **A-2** Use transparency masters 1-4, SE LAP 115, **"Building Clientele"**, for conducting a class discussion<br>**AND/OR**<br>Ask students to list a favorite local store and then give several reasons as to why they like to shop there | MarkED Resource Center |
| **A-3** Use transparency masters 5-10, SE LAP 115, **"Building Clientele"**, for continuing discussion in **A-2**<br>**OR**<br>Have students read **"Building Goodwill,"** p. 227-228 in Apparel & Accessories | MarkED Resource Center<br>Glencoe/McGraw Hill |
| **A-4** Duplicate p. 2, **SE LAP Building Clientele** Ask students to give advice to Sharon in case study at the top of the page. | MarkED Resource Center |
| **A-5** Ask students to spend ten minutes preparing their thoughts for a presentation on **"How salespeople build clientele."** They are the owner of GQ Fashions and are about to inform their salespeople of the above topic in hopes of increasing their repeat customers. At the end of ten minutes, randomly select several students to give their presentations to the class. | |

## CONTENT/TEACHING OUTLINE

### E. SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.07. Explain and demonstrate the steps of a sale

A. Open the sales presentation **A - 1**
   1. Types of approaches
      a. Greeting or welcome
      b. Service
      c. Merchandise
      d. Combination
   2. How to approach
      a. Courteously
      b. Friendly
      c. Enthusiastically
      d. Timely (determined by type of store & customer)

B. Question/probe for information **A - 2**
   1. Determine needs of customer
      a. Question
      b. Listen
      c. Observe
   2. Use effective questions
      a. Open-ended
      b. Intended use

C. Use feature/benefit selling **A - 3**
   1. Customers do not buy features, they buy benefits
   2. Prepare a feature/benefit chart
   3. Individualize your presentation

D. Demonstrate the product **A - 4**
   1. Select products
      a. Suitable to customer's needs
      b. Medium priced
      c. Not more than three items at a time
   2. Follow guidelines
      a. Use a descriptive vocabulary
      b. Handle the product with care
      c. Show the product in use
      d. Involve the customer
      e. Use sales aids

(Continued)

**UNIT TITLE: SELLING**

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.07. Explain and demonstrate the steps of a sale

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Have students complete Experience 15-1 **"Say What's Appropriate,"** p. 218, Apparel & Accessories | Glencoe/McGraw Hill |
| **OR** | |
| Have students complete part II of the practice test on p. 42, SE LAP 101, **"Opening the Sale"** | MarkED Resource Center |
| **A-2** Have students complete Experience 15-2 **"Which Size, Style, Color?"**, p 216, Apparel & Accessories | Glencoe/McGraw Hill |
| **OR** | |
| Have students complete **"Does Darlene Have a Dilemma,"** pp. 37-38, SE LAP 114, **"Questioning"** | MarkED Resource Center |
| **A-3** Have students study the product analysis chart, p. 221, **Apparel & Accessories** then ask them to prepare a similar chart for an apparel or accessory item. | Glencoe/McGraw Hill |
| **A-4** Have students read **"Presenting the Merchandise,"** pp. 220-223, Apparel & Accessories | Glencoe/McGraw Hill |
| **OR** | |
| Use selected transparencies from SE LAP 103, **"Product Demonstration"** to lead a class discussion | MarkED Resource Center |

(Continued)

# CONTENT/TEACHING OUTLINE

## E. SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.07. Explain and demonstrate the steps of a sale **(Continued)**

E. Handle customer/client objections **A - 5**
   1. Types of objections
      a. Price
      b. Product
      c. Company (place)
      d. Time
      e. Quantity
      f. Need
   2. Methods of handling objections
      a. Yes, but
      b. Boomerang (toss-it-back)
      c. Question (inquiry)
      d. Superior point (point-counter point)
      e. Direct denial
      f. Demonstration
      g. Third party (testimonial)
   3. Procedures for handling objections
      a. Listen carefully
      b. Acknowledge objection
      c. Restate objection
      d. Answer objection

F. Suggest product substitution **A - 6**
   1. Determine and explain availability of the item requested
   2. Clarify the customer's need and/or products use
   3. Select substitute merchandise
   4. Point out features and benefits
   5. Reinforce customer's decision

**(Continued)**

**UNIT TITLE: SELLING**

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.07. Explain and demonstrate the steps of a sale **(Continued)**

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-5** Have students read **"Overcoming Objections,"** pp 224-226, Apparel & Accessories. Ask them to prepare an analysis chart for their product (the one chosen for Activity 3)<br>**OR**<br>Use selected transparencies from SE LAP 100 **"Handling Objections"** | Glencoe/McGraw Hill<br>MarkED Resource Center |
| **A-6** Use selected transparencies from SE LAP 111 **"Using Substitute Selling"** for leading a class discussion. | MarkED Resource Center |

## CONTENT/TEACHING OUTLINE

## E. SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.07. Explain and demonstrate the steps of a sale **(Continued)**

G. Close the sale **A - 1**
  1. Guidelines
    a. Use an appropriate closing technique
    b. Maintain a positive attitude
    c. Display self-confidence
    d. Avoid negative closes
    e. Don't over sell
    f. Leave your customer in a state of decision
    g. Always be closing (ABC of closing)
  2. Techniques
    a. Which close (choice close)
    b. Standing room only close
    c. Assumption close
    d. Direct close
    e. Service close

H. Use suggestion selling **A-2, A-3**
  1. Guidelines
    a. Satisfy customer's original request first
    b. Make suggestions with customer's needs in mind
    c. Make positive and specific suggestions
    d. Show and demonstrate suggested item
  2. Merchandise to suggest
    a. Related merchandise/services
    b. Larger quantities
    c. Goods for special occasions
    d. New goods
    e. Advertised or sale merchandise

**UNIT TITLE: SELLING**

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.07. Explain and demonstrate the steps of a sale **(Continued)**

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Have students read **"Closing the Sale"**, pp. 225-226, Apparel & Accessories and complete Experience 15-6, **"It's Time to Close."** | Glencoe/McGraw Hill |
| **OR** | |
| Have students analyze Sales Situation #6, p. 22, SE LAP 107, **"Closing Sales"** | MarkED Resource Center |
| **A-2** Have students read **"Suggestion Selling,"** and complete Experience 15-7, p. 227, Apparel & Accessories | Glencoe/McGraw Hill |
| **OR** | |
| Have students complete a **"Let's Sell It,"** p. 27, SE LAP 110 **"Using Suggestion Selling"** | MarkED Resource Center |
| **A-3** Have students role play a sales presentation with an apparel or accessory item. Use the sample *DECA* judges' evaluation form to evaluate each student | Included in this unit |

NAME: ______________________

Instructional Area: Basic/Social Skills; Personal Selling

## EVALUATION

Please circle one number for each of the following competencies and place the number in the space provided to the right; then **TOTAL**.

| EVALUATION CRITERIA: | Excellent | Good | Fair | Poor | SCORE |
|---|---|---|---|---|---|
| How effectively did the participant . . . | | | | | |
| 1. Use proper grammar and vocabulary? | 10,9 | 8,7 | 6,5,4 | 3,2,1 | _______ |
| 2. Maintain appropriate personal appearance? | 5 | 4 | 3 | 2,1 | _______ |
| 3. Maintain interest and enthusiasm? | 5 | 4 | 3 | 2,1 | _______ |
| 4. Open the sales presentation? | 10,9 | 8,7 | 6,5,4 | 3,2,1 | _______ |
| 5. Handle customer inquiries? | 5 | 4 | 3 | 2,1 | _______ |
| 6. Determine customer needs? | 10,9 | 8,7 | 6,5,4 | 3,2,1 | _______ |
| 7. Use feature/benefit selling? | 10,9 | 8,7 | 6,5,4 | 3,2,1 | _______ |
| 8. Handle customer objections? | 10,9 | 8,7 | 6,5,4 | 3,2,1 | _______ |
| 9. Involve customer in the sale? | 10,9 | 8,7 | 6,5,4 | 3,2,1 | _______ |
| 10. Close the sale (getting commitment, thanking the customer)? | 10,9 | 8,7 | 6,5,4 | 3,2,1 | _______ |
| 11. Use suggestion selling? | 10,9 | 8,7 | 6,5,4 | 3,2,1 | _______ |
| 12. Direct customer to other locations (to cashier's desk at end of presentation)? | 5 | 4 | 3 | 2,1 | _______ |

Judge's Initials: __________ Total Score: _______

PLEASE DO NOT ASSIGN A SCORE OF 100% TO ANY PARTICIPANT!
Thank you very much!

Tie Breakers: 10, 11, 7, 8, 6, 4, 5, 3, 12, 9, 1, 2

## CONTENT/TEACHING OUTLINE

## E. SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks.

**OBJECTIVE:** 5.08 Solve mathematical problems in fashion merchandising

| | |
|---|---|
| A. Addition | |
| B. Subtraction | |
| C. Multiplication | |
| D. Division | **A - 1** |
| E. Fractions and percentages | **A - 2** |
| F. Algebraic expression | **A - 3** |

**Supplementary activities:**

**A - 4**
**A - 5**
**A - 6**
**A - 7**
**A - 8**

**UNIT TITLE: SELLING**

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.08 Solve mathematical problems in fashion merchandising

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Have students read Marketing Essentials, Chapter 8, pages 88-97. | Glencoe/McGraw Hill |
| **A-2** Conduct a class discussion of the ways students use math on their current jobs. | |
| **A-3** Have students complete the practice problems on **"Mathematics in Fashion."** | Included in this unit |
| **A-4** Use the springboard, comprehension checks, critical thinking, and math applications suggested in Marketing Essentials, Teacher Edition, Chapter 8, pages 88-97 as a class group activity. | Glencoe/McGraw Hill |
| **A-5** Assign selected problems from **"Using Basic Skills,"** and **"Application Projects,"** Marketing Essentials, pages 100-101. | Glencoe/McGraw Hill |
| **A-6** Have students complete **"Marketing Application 2,"** Marketing Essentials Student Activity Workbook, page 32. | Glencoe/McGraw Hill |
| **A-7** Have students complete **"Using Math in Marketing,"** Marketing Math, 3rd edition, pages 39-43. | South-Western |
| **A-8** Have students complete **"Sales Calculations,"** Mathematics Lap 48, page 7. | MarkED |
| | Teacher is also referred to Mathematics Laps 41, 42, 43, and 44 from Mark-Ed |

# MATHEMATICS IN FASHION

1. Upton's daily sales for a recent week were as follows: Monday, $212; Tuesday, $196; Wednesday, $101; Thursday, $254; Friday, $286; Saturday, $90.

   a. What were the total sales for the week?
   b. What was the average daily sales?

2. The January bank statement for The Pampered Lady shows a beginning balance of $3,891.24. During the month deposits of $762, $873, and $437 were made, and checks for $125.16, $1242.10, $62.91, and $76.88 were written. What is the ending balance?

3. Complete the horizontal and vertical totals on the following Cashier's Report:

**CASHIER'S REPORT (in dollars)**

| | NO. | MON. | TUE. | WED. | THUR. | FRI. | SAT. | SUN. | TOTAL |
|---|---|---|---|---|---|---|---|---|---|
| | 21 | 12.35 | 14.60 | 21.60 | 17.90 | 13.75 | 17.40 | 11.25 | |
| | 25 | 13.90 | 11.20 | 9.40 | 11.25 | 16.50 | 14.60 | 12.25 | |
| | 33 | 17.40 | 11.70 | 13.20 | 9.20 | 9.30 | 9.40 | 8.10 | |
| TOTALS | | | | | | | | | |

4. Sales at The Petite Boutique were $11,026. Sales returns totaled $3,321. Find net sales.

5. The Limited made an opening deposit of $9,876.90 into a checking account on January 2. One withdrawal of $2,164.40 was made on January 28. Assuming no other transactions occurred, what is the balance of the account on February 1?

6. Complete the extensions on the following weekly payroll report:

| | M | T | W | T | F | TOTAL HOURS | HOURLY RATE | TOTAL EARNINGS |
|---|---|---|---|---|---|---|---|---|
| Kathy | 8 | 5 | 8 | 6 | 7 | ______ | $4.35 | __________ |
| Kelvin | 8 | 7 | 8 | 8 | 7 | ______ | 4.45 | __________ |
| Kent | 7 | 9 | 7 | 6 | 8 | ______ | 4.45 | __________ |
| Kesha | 7 | 8 | 7 | 8 | 8 | ______ | 4.50 | __________ |
| Kim | 8 | 7 | 8 | 8 | 6 | ______ | 4.35 | __________ |
| TOTAL | | | | | | ______ | | __________ |

## MATHEMATICS IN FASHION
## (Continued)

7. A salesman earned $10,575 last year in commissions. He worked a total of 45 weeks. What was his average weekly commission?

8. James borrowed $15,000 to help finance his new business venture. He expects to repay the loan in 5 years. How much will he need to pay monthly? (Disregard the possibility of interest charges.)

9. In a recent market research survey, 820 forms were returned. The researcher can tabulate 150 forms per day. How many days will the tabulating process require? (Round to one decimal.)

10. Scented bubble bath is priced $2.29 per pound. What is the price for 3 1/4 pounds? (Use the marketing rule for rounding off.)

11. Daphne bought 75 square yards of fabric for $766.50. What was the price per square yard?

12. Greg gets 20 1/2 miles to a gallon of gas in the company car. If he drives 902 miles, how many gallons will he use?

13. Operating expenses for a boutique were 13 1/2% of sales. Annual sales for one year were $32,000. What were the operating expenses?

14. The students store on campus sold 140 of the 144 shirts stocked in a certain style. What percent (to the nearest tenth) were sold?

15. A wedding gown priced at $600 is sold at a 15% discount.

    a. What is the amount of the discount?

    b. What is the selling price?

16. A buyer bought a display rack priced at $2,460. He made a down payment of 20%.

    a. How much was the down payment?

    b. What percent of the price was the unpaid balance?

## MATHEMATICS IN FASHION
## (Continued)

17. If 10 pencils cost 25 cents, what will 40 pencils cost?

18. If bracelets are 3 for $1.00, what will be the price for 2 bracelets?

19. Employees in a market research firm are to receive a 7% salary increase for next year. One employee had an annual salary of $28,125 for the current year. What will his new salary be?

20. The current sales tax rate in a certain locality is 7%. A customer purchased items totaling $32.75.

    a. How much sales tax should be charged?

    b. What will be the total of the sale?

21. For an end-of-season sale the Santa Connection has reduced Christmas sweatshirts 1/3. What will be the sale price of a sweatshirt originally marked $9.50?

22. Nicole purchased leather jackets for her parents for their wedding anniversary. She paid a 20% down payment on the $550 purchase. The store will charge her tax of 6% and a delivery charge of $15. How much does she still owe for the jackets?

23. The Kleb Department Store charges $2.25 to wrap purchases in gift paper with a large bow. Robin bought a gift valued at $52.50 for her sister. What will she pay for the gift including 6% sales tax and gift wrapping charges?

24. Substitute values in the following algebraic equations to find (a) gross profit and (b) net profit if selling price is $595, cost is $300, and related expenses equal $176.

    a. $GP = SP - C$ b. $NP = GP - E$

25. Using the algebraic equation below, determine the markup rate (%) being charged on merchandise with a retail price of $595 and a cost price of $300. (Round to tenths)

$$MU\% = \frac{MU}{R} \times 100$$

## MATHEMATICS IN MARKETING
### Answer Key

1. a. $1139 b. $189.83

2. $4456.19

3.

**CASHIER'S REPORT (in dollars)**

| | NO. | MON. | TUE. | WED. | THUR. | FRI. | SAT. | SUN. | TOTAL |
|---|---|---|---|---|---|---|---|---|---|
| | 21 | 12.35 | 14.60 | 21.60 | 17.90 | 13.75 | 17.40 | 11.25 | **108.85** |
| | 25 | 13.90 | 11.20 | 9.40 | 11.25 | 16.50 | 14.60 | 12.25 | **89.10** |
| | 33 | 17.40 | 11.70 | 13.20 | 9.20 | 9.30 | 9.40 | 8.10 | **78.30** |
| TOTALS | | 43.65 | 37.50 | 44.20 | 38.35 | 39.55 | 41.40 | 31.60 | 276.25 |

4. $7705

5. $7712.50

6.

| | M | T | W | T | F | TOT HRS | HRLY RATE | TOT EARNINGS |
|---|---|---|---|---|---|---|---|---|
| Kathy | 8 | 5 | 8 | 6 | 7 | **34** | $ 4.35 | **$147.90** |
| Kelvin | 8 | 7 | 8 | 8 | 7 | **38** | $ 4.45 | **$169.10** |
| Kent | 7 | 9 | 7 | 6 | 8 | **37** | $ 4.45 | **$164.65** |
| Kesha | 7 | 8 | 7 | 8 | 8 | **38** | $ 4.50 | **$171.00** |
| Kim | 8 | 7 | 8 | 8 | 6 | **37** | $ 4.35 | **$160.95** |
| **TOTAL** | | | | | | | | **$813.60** |

7. $235

8. $250

9. 5.5 days

10. $7.45

11. $10.22

12. 44 gallons

13. $4320

14. 97.2%

15. a. $ 90
    b. $510

16. a. $492
    b. 80%

17. $1.00

18. $.68

19. $30,093.75

20. a.$2.29 b.$35.04

21. $6.34

22. $488 (figure 20% on the $550 only)

23. $57.90

24. a.$295
    b.$119

25. 49.6%

# CONTENT/TEACHING OUTLINE

## E. SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected tasks

**OBJECTIVE:** 5.09 Calculate tax, discounts, and miscellaneous charges for purchases and read charts and graphs

A. Describe the role of each in business operations **A-1, A-2**
  1. Taxes
    a. sales
    b. payroll
  2. Discounts
  3. Miscellaneous charges
    a. C.O.D.
    b. shipping
    c. delivery
    d. alteration fees
    e. layaway
  4. Charts and graphs

B. Accurately calculate each type **A - 3**

C. Accurately read/interpret charts and graphs relating to business operations
  1. Table
  2. Pie Chart
  3. Bar graph
  4. Pictograph **A - 4**
  5. Line graph **A-5**

**A-6, A-7**

**UNIT TITLE:** **SELLING**

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.09 Calculate tax, discounts, and miscellaneous charges for purchases, and read charts and graphs

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **TEACHER NOTE:** You will need to get copies of current state sales tax tables and current state and federal withholding tax tables for use in these activities. | |
| A-1 Provide students with a copy of **"The Role of Taxes, Discounts, Miscellaneous Charges, Charts and Graphs"** and review | Included in this unit |
| A-2 Have students read Mathematics Lap 51 **"Reading Charts and Graphs."** | MarkED (scheduled for release 1993) |
| A-3 Have students complete **"Calculating Tax, Discounts and Miscellaneous Charges."** | Included in this unit key provided |
| A-4 Have students complete **"Graphs and Charts."** Or have students complete Assignment 19, pp. 207-212, Vocational Mathematics, 4th ed. | Included in this unit key provided |
| A-5 Have students complete Marketing Application 1, Marketing Essentials Student Activity Workbook, pages 11-12. | Glencoe/McGraw Hill |
| A-6 Have students complete selected activities from Mathematics Lap 51. | MarkED (scheduled for release 1993) |
| A-7 Interview a financial officer of a large department store to discuss the methods used in preparing computerized reports. | |
| **TEACHER NOTE:** Vocational Mathematics 4th edition, Chapter 5, Section 5.2 has additional information on graphs and charts. | South-Western |

# THE ROLE OF TAXES, DISCOUNTS MISCELLANEOUS CHARGES, CHARTS AND GRAPHS

Businesses are required by law to calculate, collect, and submit certain taxes to the appropriate government agencies. Examples include sales taxes (state, county, local) and payroll taxes (federal income tax, state income tax, social security tax). Sales taxes are calculated on the value of the goods purchased by the customer. Payroll taxes are based on the gross earnings of the employee. Tables are often provided for determining taxes to be charged; however, taxes can also be calculated by multiplying the current percentage rates (converted to decimal form) times the base figure (gross earnings, total sale, etc.)

Discounts on purchases may be allowed for a variety of reasons including (1) to attract new customers, (2) to reduce current inventory, (3) to stimulate sales, (4) to encourage prompt payment, and (5) as a fringe benefit to employees. Discounts are most often stated as a percentage rate to be multiplied by the stated price to determine the amount of the discount to be subtracted. Discounts are figured before adding sales tax. Examples of common discounts on retail sales are employee discounts, seasonal discounts, cash discounts, and quantity discounts. Vendors may also provide promotional and trade discounts off the list price to retailers.

A variety of other charges may also occur in sales. These miscellaneous charges are added after sales tax has been calculated. (i.e., no sales tax is charged on these amounts.) Possible miscellaneous charges might include alterations fees, delivery charges, shipping charges, gift wrapping charge, layaway charges, COD charges, service contract costs, and fees charged to special order merchandise.

Charts and graphs are often used in fashion to present mathematical information in a way that is easy to read and use and to simplify business activities. Cashiers routinely use sales tax tables, payroll clerks use payroll tax tables, and shipping clerks use tables for postal and freight charges. Pie charts and various types of graphs are used to organize information and to share information with others as in sales presentations and advertising. They are also used in inventory control systems, to rank vendors by gross margin, and to analyze past sales & colors and sizes.

## CALCULATING TAX, DISCOUNTS AND MISCELLANEOUS CHARGES

**A - 3**

1. A customer made a purchase worth $23.60 from Gimbel's. Compute the sales tax at 6%.

2. A customer made a purchase from Sears worth $11.32. After adding sales tax of 6%, how much would you charge the customer?

3. A customer purchased the following items:

| | |
|---|---|
| Show cleaner | $.89 |
| 1 pair stockings | $1.09 |
| 1 pair earrings | $1.89 |
| 2 pair earrings | $1.59 each |

How much sales tax will be charged the customer if the sales tax rate is 7%?

4. You made a purchase of $50 value in the store where you work. Employees are allowed a 20% discount on purchases. Compute the amount of the discount.

5. Your employee ID card entitles you to a 15% discount at the store where you work. How much will you pay (excluding any tax) to purchase two pair of earrings at $3.00 each?

6. A pair of designer jeans regularly priced at $44.98 is on sale at a 25% discount. What is the sale price of the jeans?

7. During an end-of-season sale at Fleet Street, ski equipment is reduced 33%. A customer purchased a set of skis originally priced $329, ski poles originally $39.95. NOT including sales tax, what is the value of the purchase?

8. Liz Claiborne offers a cash discount of 2% on invoices paid within ten days. On an invoice of $3200, what would be the amount of the discount if taken?

9. U. S. A. Sports offers a trade discount of 40%. On a purchase of $2700, how much would the net cost to your business be?

10. A customer purchases several items valued at $175.75 from Retail Express and asks you to ship them to her home in Virginia. The items weigh 6 lbs.
    a. At a shipping rate of $3.48 per pound, how much will you charge her for shipping?
    b. What will be the total of her purchase including tax of 6% and the shipping charge?

11. A customer purchases two skirts for $54.95 each which she requests you have hemmed. The Alterations Department charges $1.50 to hem a straight skirt. The current sales tax rate if 6%. Figure the total purchase made by the customer.

## CALCULATING TAX, DISCOUNTS AND MISCELLANEOUS CHARGES

### Answer Key

1. $1.42
2. $12.00
3. $.49
4. $10
5. $5.10
6. $33.74
7. $247.20
8. $64
9. $1620
10. a. $20.88 b. $207.18
11. $119.49

## GRAPHS AND CHARTS

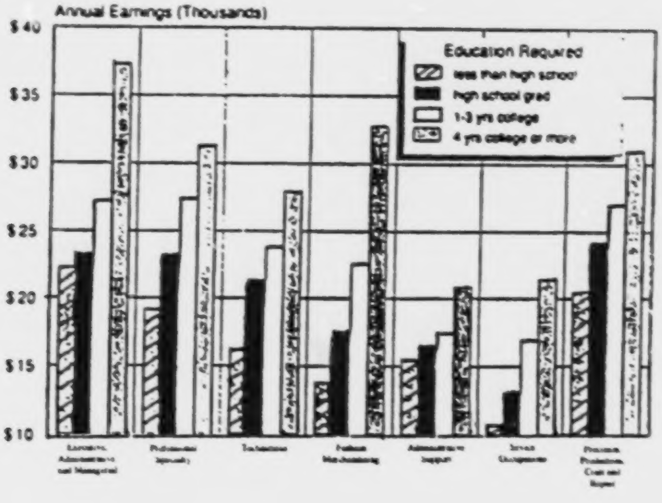
1. Using the current sales tax table provided by your teacher, determine the sales tax on the following purchases:
   - a. $ 1.86
   - b. $ 9.60
   - c. $25.00
   - d. $14.30
   - e. $34.52

2. Using the Federal Withholding Tax Tables and the Social Security Tax Table provided by your teacher, determine the amount of each tax to be deducted from each employee's pay:

|  |  |  |
|---|---|---|
| a. Billy Smith | $123.28 | 3 |
| b. Bob Jones | $114.30 | 0 |
| c. Carol Doe | $133.80 | 1 |
| d. Beth Anderson | $104.15 | 2 |
| e. JoAnn Miller | $124.52 | 3 |

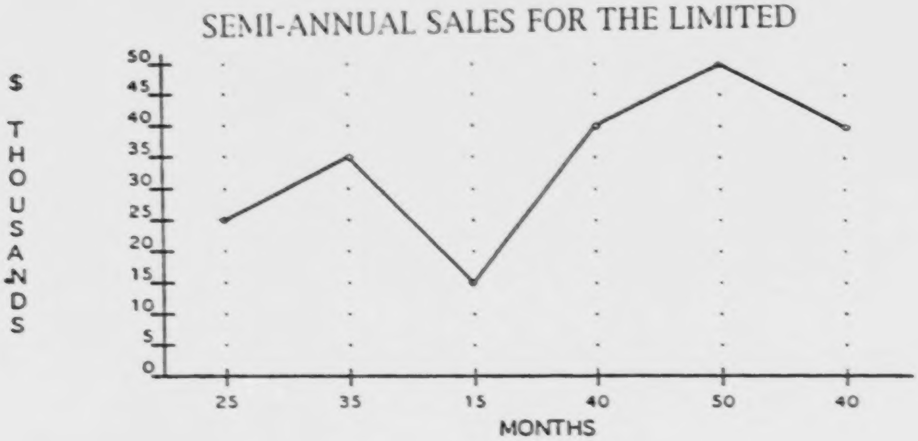
3. According to the bar graph below:
   - a. About how much can a college graduate in fashion merchandising expect to earn per year?
   - b. How much difference is there between the projected annual earnings of a high school dropout and a high school graduate in fashion merchandising?
   - c. For college graduates, which two career areas are indicated as providing the highest annual salary?

* Vocational Education Journal
February, 1992



## GRAPHS AND CHARTS
(Continued)

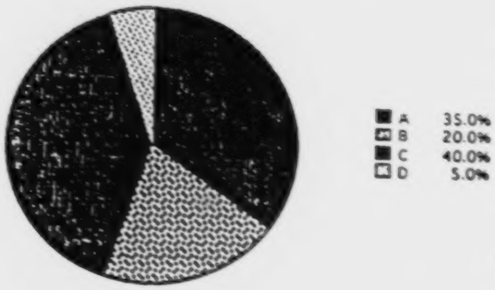
4. Based on the line graph for The Limited, as illustrated, answer the following questions:
   - a. What are the estimated sales for January?
   - b. Which month shows the largest sales increase?
   - c. Which month shows the largest decline in sales?



5. The Ladies' Supply Store classifies stock items as:
   - A -- Jewelry (earrings, classrings, etc.)
   - B -- Clothing items (sweaters, leather jackets)
   - C -- Undergarments
   - D -- Miscellaneous other items

   Refer to the pie chart below to answer these questions about sales in the store:

   - a. Approximately what percentage of the sales are for jewelry?
   - b. What merchandise classification generates the largest percentage of sales?
   - c. If total sales in the store for the time covered by the chart was $1253.00, what was the dollar value of clothing sales?



A-4 (Key)

## GRAPHS AND CHARTS
### Answer Key

1. Answers are not provided since the tax rate may change and teachers should be using the **CURRENT** tax rate chart in their locality.

2. Answers are not provided since the tax rates change. Teachers should secure the **CURRENT** tax rate booklets. (A local accountant, or your school system payroll person can provide this.)

3. a. $33,000
   b. $ 3,500
   c. Management Marketing

4. a. $2500
   b. April
   c. March

5. a. 35%
   b. Undergarments
   c. $250

## CONTENT/TEACHING OUTLINE

## E. SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.10 Complete sales checks for cash and charge transactions

A. Explain the purposes of the sales check — **A - 1**
  1. Receipt for the customer — **A - 2**
    a. Record of purchase
    b. Returns, exchanges
    c. Tax records
  2. Record of sales for the store
    a. To calculate sales staff commissions
    b. To provide billing information on charge sales
    c. To provide inventory, stockroom information
    d. To provide information for delivery personnel
    e. To provide planning information for management
  3. Source document for data input into computer systems where register terminals are not used
B. Property complete manual sales checks in a legible manner
  1. Parts of the sales check — **A - 3**
  2. Steps in completion
    a. Cash sale
    b. Charge sale
C. Accurately complete sales checks for cash transactions — **A - 4**
  1. Use forms in numerical sequence
  2. Void (rather than destroy) erroneous forms — **A - 5**
  3. Record all required information completely and accurately
  4. Compute and record unit prices, extensions, taxes, miscellaneous charges and totals accurately
  5. Handle multiple copies of the form as directed
D. Accurately complete sales checks for all types of charge transactions
**A - 6**
**A - 7**
**A - 8**

**UNIT TITLE:** SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.10 Complete sales checks for cash and charge transactions

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A-1** | Use transparencies #3 and #5 from Mathematics Lap 48, Teacher Copy, pages 13 and 17. | MarkED |
| **A-2** | Have students read Mathematics Lap 48, Page 10. | MarkED |
| **A-3** | Use transparencies #4 and #6 from Mathematics Lap 48, Teacher Copy, pages 15 and 19; transparency #10, Mathematics Lap 49, Teacher Copy, page 25; and **"Common Sales Check Problems."** | MarkED<br>Included in this unit |
| **A-4** | Have students complete Mathematics Lap 48, "Sales Check Practice," pages 12-13 and **"Sales Check Completion,"** page 15. | MarkED |
| **A-5** | Have students complete **"Cash Sales Check Problems."** | Included in this unit |
| **A-6** | Have students complete **"Sales Check Completion,"** Mathematics Lap 49, pages 13-14. | MarkEd |
| **A-7** | Have students complete **"Charge Sales Check Problems."** | Included in this unit |
| **A-8** | Have students role play using the **"Application Exercise,"** Mathematics Lap 49, Teacher Copy, pages 5-6. | MarkED |

A - 3

# COMMON SALES CHECK PROBLEMS

## SLOPPY HANDWRITING

REMEMBER: THIS MUST BE READ BY OTHERS!

DO NOT RUSH

PRINT IN ALL CAPITALS

MAKE NUMERALS CLEARLY AND CORRECTLY

## INCOMPLETE/INCORRECT INFORMATION

NEVER GUESS

CHECK ALL FACTS -- PRICES, ADDRESS, SIZES, ACCOUNT #

## ABBREVIATIONS

AVOID ALL ABBREVIATIONS

Abbreviations lead to confusion later on especially if "made up" abbreviations are used. Use standard industry terms.

## MATH ERRORS

COMPUTE CAREFULLY: Use calculator or adding machine.

PLACE DECIMALS CORRECTLY

WRITE NUMERALS CAREFULLY TO AVOID MISREADING

CONSIDER: MATH ERRORS BECOME CUMULATIVE AS YOU MOVE DOWN THE FORM!

STAPLE CALCULATOR OR ADDING MACHINE TAPE TO SALES CHECK

A - 5

# CASH SALES CHECK PROBLEMS

**DIRECTIONS:** Write the sales check for the following cash sale. You are salesclerk No. 6738 in Department 03 at Danielle's. The sales tax rate is 6%. Use the Current date.

## Customer 1

| | | | | | |
|---|---|---|---|---|---|
| 2 | pair | Designer pants | @ | $24.95 | ea. |
| 1 | pair | Aigner shoes | @ | 53.95 | |
| 1 | | Hat | @ | 35.95 | |
| 2 | | Embroidered blouses | @ | 28.95 | ea. |

## Customer 2

| | | | | | |
|---|---|---|---|---|---|
| 1 | | Prom Dress | @ | $225.50 | |
| 1 | | Slip | @ | 28.50 | |
| 2 | | Pearl stockings | @ | 15.00 | ea. |
| 1 | pair | White shoes | @ | 34.95 | |

# CASH SALES CHECK PROBLEMS
## (Continued)

3048

CASH SALE

| Clerk | Date | Dept |
|---|---|---|
| | | |

Name ______________________

Address ______________________

City ____________ State ________ Zip ______

| Qty | Description | Unit Price | Extension |
|---|---|---|---|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | Subtotal | |
| | | Tax | |
| | | Amount Due | |

Danielle's

3049

CASH SALE

| Clerk | Date | Dept |
|---|---|---|
| | | |

Name ______________________

Address ______________________

City ____________ State ________ Zip ______

| Qty | Description | Unit Price | Extension |
|---|---|---|---|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | Subtotal | |
| | | Tax | |
| | | Amount Due | |

Danielle's

BEST COPY AVAILABLE

# CASH SALES CHECK PROBLEMS
## (Continued)
## KEY

3048

CASH SALE

| Clerk | Date | Dept |
|---|---|---|
| 6738 | ✓ | 03 |

Name (use student's name/address)

Address

City State Zip

| Qty | Description | Unit Price | Extension | |
|---|---|---|---|---|
| 2 | pr. Designed pants | 24.95 | 49 | 90 |
| 1 | pr. Aigner shoes | 53.95 | 53 | 95 |
| 1 | Hat | 35.95 | 35 | 95 |
| 2 | Embroidered blouses | 28.95 | 57 | 90 |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | Subtotal | 197 | 70 |
| | Danielle's | Tax | 11 | 86 |
| | | Amount Due | 209 | 56 |

3049

CASH SALE

| Clerk | Date | Dept |
|---|---|---|
| 6738 | ✓ | 03 |

Name (use student's name/address)

Address

City State Zip

| Qty | Description | Unit Price | Extension | |
|---|---|---|---|---|
| 1 | Prom Dress | 225.50 | 225 | 50 |
| 1 | Slip | 21.50 | 21 | 50 |
| 2 | pr. Pearl stockings | 15.00 | 30 | 00 |
| 1 | pr. White shoes | 34.95 | 34 | 95 |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | Subtotal | 318 | 95 |
| | Danielle's | Tax | 19 | 14 |
| | | Amount Due | 338 | 09 |

A - 7

# CHARGE SALES CHECK PROBLEMS

**Directions:** Write up each of the following charge sales transactions. You are salesclerk No. 6783 in Department 03. The sales tax rate is 6%. Use the current date. The floor limit for credit approval in each problem is $50.

1. A customer uses a VISA Card to purchase the following items:

| | | | | |
|---|---|---|---|---|
| 2 pair | Stonewashed denim pants | @ | $27.50 | ea. |
| 2 | Cotton sweaters | @ | 39.50 | ea. |
| 1 | PVC Rainsuit | @ | 44.50 | ea. |
| 1 pair | Hiking shoes | @ | 49.00 | ea. |

The credit approval code for this sale is K10632.

2. A regular customer charges a suit priced at $350.00 to his/her MasterCard. Sales tax is 6%. Add a 15% alteration charge. No credit approval code is required on this transaction.

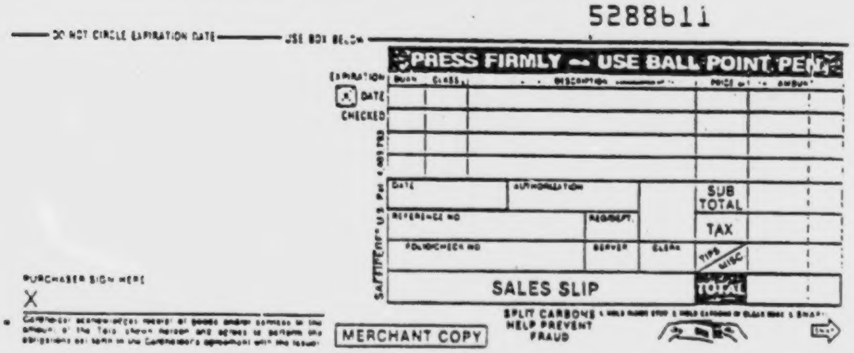
3. A regular customer at your department store charges the following purchase to his/her MasterCard:

10 silk ties @ $10.50

(Sales tax is 6%) The credit approval code is K4013.

## CHARGE SALES CHECK PROBLEMS
## (CONTINUED)

### CHARGE SALES CHECK PROBLEMS


5288611

DO NOT CIRCLE EXPIRATION DATE — USE BOX BELOW

**PRESS FIRMLY — USE BALL POINT PEN**

EXPIRATION ☒ DATE CHECKED

| QUAN | CLASS | DESCRIPTION | PRICE | AMOUNT |
|---|---|---|---|---|
| | | | | |
| | | | | |
| | | | | |
| | | | | |

DATE

AUTHORIZATION

SUB TOTAL

REFERENCE NO

REG/DEPT.

TAX

FOLIO/CHECK NO

SERVER

CLERK

TIPS/MISC

SALES SLIP

TOTAL

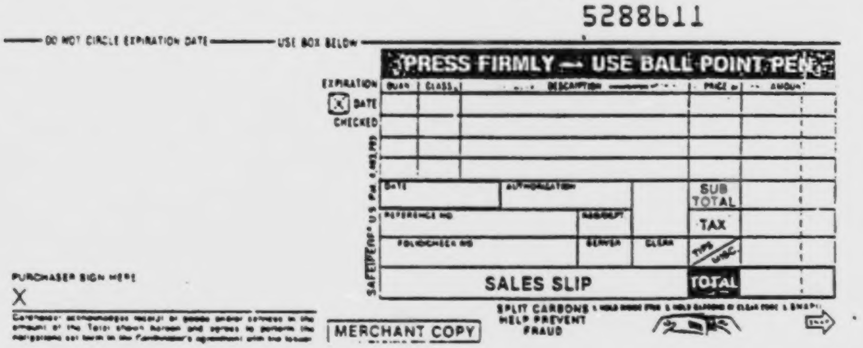
PURCHASER SIGN HERE

X

Cardholder acknowledges receipt of goods and/or services in the amount of the Total shown hereon and agrees to perform the obligations set forth in the Cardholder's agreement with the issuer.

MERCHANT COPY

SPLIT CARBONS HELP PREVENT FRAUD


5288611

DO NOT CIRCLE EXPIRATION DATE — USE BOX BELOW

**PRESS FIRMLY — USE BALL POINT PEN**

EXPIRATION ☒ DATE CHECKED

| QUAN | CLASS | DESCRIPTION | PRICE | AMOUNT |
|---|---|---|---|---|
| | | | | |
| | | | | |
| | | | | |
| | | | | |

DATE

AUTHORIZATION

SUB TOTAL

REFERENCE NO

REG/DEPT.

TAX

FOLIO/CHECK NO

SERVER

CLERK

TIPS/MISC

SALES SLIP

TOTAL

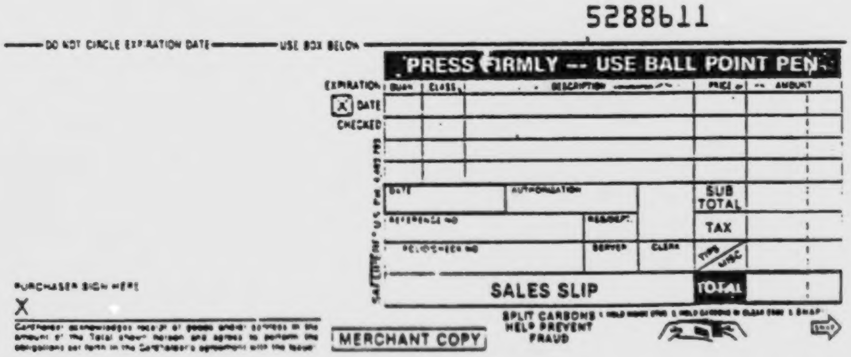
PURCHASER SIGN HERE

X

Cardholder acknowledges receipt of goods and/or services in the amount of the Total shown hereon and agrees to perform the obligations set forth in the Cardholder's agreement with the issuer.

MERCHANT COPY

SPLIT CARBONS HELP PREVENT FRAUD


5288611

DO NOT CIRCLE EXPIRATION DATE — USE BOX BELOW

**PRESS FIRMLY — USE BALL POINT PEN**

EXPIRATION ☒ DATE CHECKED

| QUAN | CLASS | DESCRIPTION | PRICE | AMOUNT |
|---|---|---|---|---|
| | | | | |
| | | | | |
| | | | | |
| | | | | |

DATE

AUTHORIZATION

SUB TOTAL

REFERENCE NO

REG/DEPT.

TAX

FOLIO/CHECK NO

SERVER

CLERK

TIPS/MISC

SALES SLIP

TOTAL

PURCHASER SIGN HERE

X

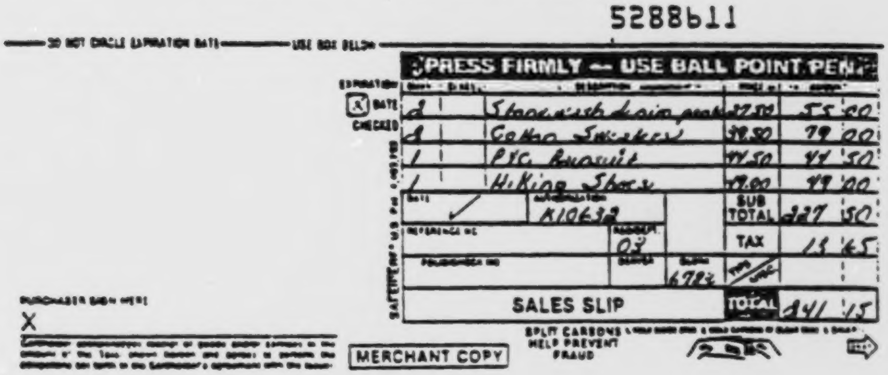
Cardholder acknowledges receipt of goods and/or services in the amount of the Total shown hereon and agrees to perform the obligations set forth in the Cardholder's agreement with the issuer.

MERCHANT COPY

SPLIT CARBONS HELP PREVENT FRAUD

# CHARGE SALES CHECK PROBLEMS
# (CONTINUED)
# KEY

## CHARGE SALES CHECK PROBLEMS



5288611

PRESS FIRMLY — USE BALL POINT PEN

EXPIRATION ☒ DATE CHECKED

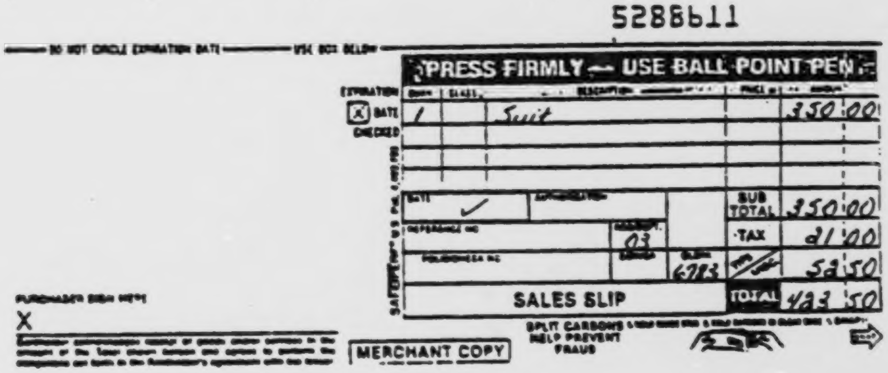
| | | | | |
|---|---|---|---|---|
| 2 | | Stone-wash denim pants | 27.50 | 55.00 |
| 2 | | Cotton Sweaters | 39.50 | 79.00 |
| 1 | | PVC Rainsuit | 44.50 | 44.50 |
| 1 | | Hiking Shoes | 49.00 | 49.00 |
| ✓ | K10632 | | SUB TOTAL | 227.50 |
| | 03 | | TAX | 13.65 |
| | | 6783 | | |
| SALES SLIP | | | TOTAL | 241.15 |

PURCHASER SIGN HERE

X

MERCHANT COPY

SPLIT CARBONS HELP PREVENT FRAUD



5288611

PRESS FIRMLY — USE BALL POINT PEN

EXPIRATION ☒ DATE CHECKED

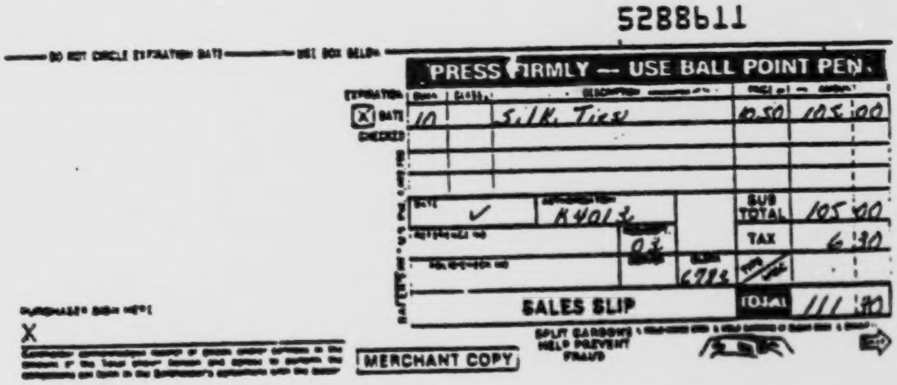
| | | | | |
|---|---|---|---|---|
| 1 | | Suit | | 350.00 |
| | | | | |
| | | | | |
| | | | | |
| ✓ | | | SUB TOTAL | 350.00 |
| | 03 | | TAX | 21.00 |
| | | 6783 | | 52.50 |
| SALES SLIP | | | TOTAL | 423.50 |

PURCHASER SIGN HERE

X

MERCHANT COPY

SPLIT CARBONS HELP PREVENT FRAUD



5288611

PRESS FIRMLY — USE BALL POINT PEN

EXPIRATION ☒ DATE CHECKED

| | | | | |
|---|---|---|---|---|
| 10 | | Silk Ties | 10.50 | 105.00 |
| | | | | |
| | | | | |
| | | | | |
| ✓ | K4013 | | SUB TOTAL | 105.00 |
| | 03 | | TAX | 6.30 |
| | | 6783 | | |
| SALES SLIP | | | TOTAL | 111.30 |

PURCHASER SIGN HERE

X

MERCHANT COPY

SPLIT CARBONS HELP PREVENT FRAUD

# CONTENT/TEACHING OUTLINE

## E. SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.11 Process special transactions in marketing that are essential to offering customer/client service such as: layaways, CODs, refunds/exchanges and gift certificates.

A. Define each special transaction **A-1**
   1. *C. O. D.* - Cash on Delivery-a sale in which the customer pays for merchandise when it is delivered **A - 2** **A - 3**
   2. *Layaway* - a sale in which merchandise is held in storage by the business until the customer has completed payment of the balance due
   3. *Refunds/exchanges* - a transaction in which money and/or alternate merchandise is given a customer in exchange for previously purchased merchandise
   4. *Gift certificates* - a transaction in which money is given by the customer to the store in exchange for a document or piece of paper that serves as a substitiute for something of monetary value.

B. Process each transaction
   1. *C. O. D.*
      a. Charge based on the weight of the merchandise **A - 4**
      b. Do not include the COD charge when computing sales tax
   2. *Layaway* **A - 5**
      a. Advantages/disadvantages to store/customer
      b. Terms of agreement/Fees
   3. *Refunds/exchanges*
      a. Follow store policies
      b. Cash refunds/credit refunds
      c. Even/uneven exchanges

**UNIT TITLE:** SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.11 Process special transactions in marketing that are essential to offering customer/client services such as: layaways, CODs, coupons, refunds/exchanges and gift certificates

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A-1** | Have students read Mathematics Lap 46, page 3-4 and pages 8-11. | MarkED |
| **A-2** | Have students read Selling: Helping Customers Buy, 3rd edition, pages 295- 301. | South-Western |
| **A-3** | Have students read Mathematics Lap 45 pages 3-5, pages 7-8, and pages 10-15. | MarkED |
| **A-4** | Have students complete **"COD Sales,"** Mathematics Lap 46, pages 17-18. | MarkED |
| **A-5** | Have students complete **"Project Layaway,"** Mathematics Lap 45, pages 17-19. | MarkED |

*Teacher Note:* Marketing Essentials "Marketing Math Workbook" has additional math problems in "Activity 5".

## CONTENT/TEACHING OUTLINE

### E. SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.11 Process special transactions in marketing that are essential to offering customer/client service such as: layaways, CODs, coupons, refunds/exchanges and gift certificates

4. *Coupons*
    a. Accepted only for specified items/quantities described on coupon
    b. Check expiration date
    c. On **"buy one get one free"** items, customer must pay the sales tax on the "free" item
5. *Gift certificates* **A-1, A-2**
    a. Follow store policy
    b. Usually purchased in store office

**UNIT TITLE:** **SELLING**

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.11 Process special transactions in marketing that are essential to offering customer/client services such as: layaways, CODs, coupons, refunds/exchanges and gift certicicates

| ACTIVITIES | | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A-1** | Have students complete **"Special Sales Transactions."** | Included in this unit |
| **A-2** | Have students complete **"Chapter 15 Activities,"** Selling: Helping Customers Buy "Sales Training Manual", 3rd edition, pages 91-96 | South-Western |

A - 1

# SPECIAL SALES TRANSACTIONS

1. For Valentine's Day, Derrick gave Donna a $25 gift certificate from a local boutique. Donna has selected a handbag priced $34.95 plus 6% sales tax. She wants to redeem her gift certificate on the purchase. How much money will Donna have to pay the store in addition to turning in her gift certificate?

2. You are a salesperson (#68) in the Men's Department (#18). On May 2, Jordan Harris of 3303-C N. Main Street, Lincoln, NE 63225 makes the following purchases:

| | | | | |
|---|---|---|---|---|
| 2 | pair of pants | @ | $22.50 | each |
| 3 | neck ties | @ | $ 7.95 | each |
| 2 | dress shirts | @ | $13.00 | each |

Jordan wants his merchandise to be put on layaway. Your store policy requires a 15% down payment. The merchandise will be held for 90 days. The sales tax rate is 6%

A. What is the amount of sales tax?
B. What is the amount of the total sale?
C. What is the amount of the deposit?
D. What is the amount of the balance due?
E. What is the last date the merchandise will be held on layaway?

3. You are a salesperson (#42) in the Women's Wear Department (#91). On July 31, Sarah Weaver of 610 Forest Oak Drive, Salem, OR 92113 makes the following purchases.

| | | | | |
|---|---|---|---|---|
| 2 | swimsuits | @ | $39.99 | each |
| 2 | blouses | @ | $21.50 | each |
| 1 | swimsuit coverup | @ | $36.00 | each |

Ms Weaver requests that you send the merchandise COD to her address. The COD handling charge is $3.00, the postage charge is $1.15, and the sales tax rate is 6%. Your store number is 9.

A. What is the amount of sales tax?
B. What is the amount of the balance due?

**A-1 (Key)**

# SPECIAL SALES TRANSACTIONS
## Answer Key

1. $12.05
   Donna must pay sales tax on the entire $34.95, making the total sale $37.05 less the $25 gift certificate.

2. A. $5.69
   B. $100.54
   C. $15.08
   D. $85.46
   E. Aug. 1

3. $9.54
   $172.67

## CONTENT/TEACHING OUTLINE

### E. SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.12 Explain basic cashiering tasks and perform selected tasks

- A. Inspect for counterfeit currency **A-1**
  - 1. Points to examine
  - 2. Action to take
- B. Accept customer/client checks
  - 1. Properly written checks **A-2**
  - 2. Types of checks **A-3**
    - a. Personal
    - b. Business
    - c. Payroll
    - d. Treasury (tax refunds, etc.)
    - e. Traveler's
    - f. Money orders
  - 3. Two-party checks
    - a. Generally not accepted
    - b. Proper endorsements
- C. Make change
  - 1. Manual (count-forward) method **A-4**
  - 2. Odd cents **A-5**
  - 3. Change return machines
  - 4. Automatic register method
- D. Explain cash register operation
  - 1. Computer terminal **A-6**
  - 2. Electronic register with wand / scanner **A-7**
  - 3. Mechanical register **A-8**

**UNIT TITLE:** SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.12 Explain basic cashiering tasks and perform selected tasks

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A-1** | Provide a brief lecture covering information from The Cashier, 2nd edition, pages 29-35 OR from Selling: Helping Customers Buy, 3rd edition, pages 339-342. | McGraw-Hill<br>South-Western |
| **A-2** | Have students read The Cashier, 2nd edition, Chapter 4, pages 39-53, and complete selected **"Checkpoint"** and **"Closing Out"** activities. | McGraw-Hill |
| **A-3** | Give students copies of **"Accepting Checks"** and review. | Included in this unit |
| **A-4** | Have students read Mathematics Lap 50 from the Student Materials or do a transparency presentation from the Teacher Copy. Have students complete **"Cashing In,"** page 29 in the Teacher Copy. | MarkED |
| **A-5** | Using play money and practice cash drawer trays, have students complete Group Activity #2, Mathematics Lap 50, Teacher Copy, page 25. | MarkED and teacher gathered items , |
| **A-6** | Have students read Selling: Helping Customers Buy, 3rd edition, pages 332-339. | South-Western |
| **A-7** | Have students read Marketing Essentials, pages 192-196 OR Selling: Helping Customers Buy, 3rd edition, pages 304-314. | Glencoe |
| **A-8** | If a cash register is available, have students role play entering sales on the register and counting back change to each other.<br>**or**<br>If a cash register is available with a wand scanner, practice using either device. | South-Western |

# ACCEPTING CHECKS

**Problems Frequently Encountered in Accepting Checks**

A. Checks having errors
  1. Written and numerical amounts differ
  2. Two-party check not endorsed or improperly endorsed.
  3. Improper payee
  4. Unauthorized signature
  5. Check not signed
  6. Incorrect date
  7. Insufficient funds in customer's account

B. Fraudulent checks or altered checks
  1. Altered payee or amount
  2. Customer has no bank account
  3. Stolen checks
  4. Forged signature
  5. Insufficient funds (intentional)

**Precautions in Accepting Checks**

1. Require proper identification. Check to be sure the identification is valid and has not been altered. Compare the signature on the ID with the signature on the check. Proper identification might include a driver's license, passport, company ID, school or organization showing a photograph. Social security cards and business cards are poor identification documents. Credit cards bearing signatures and photos may also be used as additional identification.
2. Address and telephone number should be recorded on the check if it is not a part of the printed information on the face of the check. If the address is a rural one, many companies require information about the nearest major highway.
3. Get management approval for checks written on banks outside your immediate geographical area.
4. Initial all checks that you accept.
5. Stamp all incoming checks with "For Deposit Only" if required by your employer.
6. Be aware that most faulty checks result from carelessness rather than dishonesty. Do not accuse your customers of dishonesty. Be polite and tactful and express regret if you must refuse to accept a check in payment of a purchase.
7. Always follow the policies established by your company for accepting checks.

## CONTENT/TEACHING OUTLINE

### E. SELLING

**COMPETENCY:**005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.12 Explain basic cashiering tasks and perform selected tasks

E. Prepare and balance a cash drawer (till)
  1. Change fund verification **A - 1**
  2. Cash drawer arrangement **A - 2**
  3. Buying change **A - 3**
  4. Proving cash (balancing the drawer)

F. Operate calculator **A-4, A-5**
  1. Demonstrate proper procedure
  2. Check for accuracy

**UNIT TITLE: SELLING**

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.12 Explain basic cashiering tasks and perform selected tasks

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A - 1** | Have students read Selling: Helping Customers Buy, 3rd edition, pages 314-322. | South-Western |
| **A - 2** | Have students complete **"Arrange the Change,"** Mathematics Lap 47, page 14. | MarkED |
| **A - 3** | Have students complete **"Change Funds,"** Mathematics Lap 47, page 15. | MarkED |
| **A - 4** | Have students complete Selling: Helping Customers Buy Sales Training Manual, 3rd edition, page 101. | South-Western |
| **A - 5** | Have students read **"Using a Calculator,"** Marketing Essentials, pages 95-96 and do the Comprehension Check described on page 96 in the Teacher's Edition as a group activity. | Glencoe McGraw-Hill |

## CONTENT/TEACHING OUTLINË

## E. SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.13 Explain the process of customer services such as packing and wrapping, mail and telephone services, delivery systems, and alterations in fashion merchandising

A. Define each customer service

1. *Packing* - enclosing products in protective material to prevent damage and to improve their appearance
2. *Wrapping* - adding an outer covering to the purchase
3. *Mail* - customer service which involves using U. S. Postal and private commercial mail/shipping services for receiving customer orders/requests, for returning the desired merchandise/information to the customer, and for notifying customers about special events related to the store and its merchandise.
4. *Telephone* - Customer service which provides the customer the opportunity to get information, discuss a problem, order merchandise, etc. by telephoning the business prior to or instead of visiting the business in person.
5. *Delivery* - customer service in which the business arranges to have the customer's purchase delivered to a designated destination, either free or for a fee.
6. *Alteration* - changes made in the size, length, or style of a garment

B. Explain the benefits of each customer service

1. Packing and wrapping **A - 1**
    a. Protects the merchandise
    b. Improves the appearance of the purchase
    c. Serves as a security measure
2. Mail and telephone **A-2, A-3**
    a. Makes shopping quick, convenient, economical, productive and flexible for the customer
    b. Provides the opportunity for an extended market area and added sales volume for the business
3. Delivery
    a. Saves the customer time, effort, travel
    b. Allows for purchases by customers confined to home or who, for whatever reason, cannot come to the store to pick up merchandise items that would be inconvenient/impossible for them to carry for themselves
4. Alterations
    a. Makes garments fit better
    b. Increases value of garment when done properly
    c. Makes garment look nicer

**Continued**

**UNIT TITLE: SELLING**

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.13 Explain the process of customer services such as packing and wrapping, mail and telephone services, delivery systems, and alterations in fashion merchandising **(Continued)**

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Have students read selected material from Selling Lap 105. | MarkED |
| **A-2** Distribute/review **"Telephone Selling"** | Included in this unit |
| **A-3** Have students discuss other types of customer services used in their store. | |

# TELEPHONE SELLING

The use of the telephone in retail selling is increasing, and the salesperson is often called upon to sell by telephone. More and more customers are finding it convenient to do their shopping by telephone, especially for items advertised in the newspaper or in a mail-order catalog. When a customer finds it difficult to go to the store, he/she can make purchases by telephone. Many stores find it profitable to telephone regular customers when new goods are received or when interesting sales offers are available.

Alert retailers realize the potential of telephone selling for increasing their sales and profits. Many advertise this customer service and provide telephone order departments to handle the orders. A store that caters to telephone selling must also make arrangements for delivery, offer customer credit in most cases, and provide intelligent and helpful telephone salespeople.

Telephone selling may be even more important for the wholesaler than for the retailer, since the wholesaler's salespeople must usually take the initiative in contacting potential buyers. The telephone may be used to present an offer quickly and compellingly so that the buyer will feel it is worth giving the salesperson an appointment.

When you use the business telephone, you are the voice of the business. In each conversation, you are creating impressions. What you say and how you say it determine the mental image formed by those you come in contact with by telephone.

## CONTENT/TEACHING OUTLINE

## E. SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.13 Explain the process of customer services such as packing and wrapping, mail and telephone services, delivery systems, and alterations in fashion merchandising

C. Explain the procedures for each customer service
  1. Packing **A - 1**
    a. Select an appropriate box
    b. Prepare the merchandise for packing
    c. Use appropriate cushioning materials or tissue paper
    d. Tape the top or flaps of the box

  2. Wrapping
    a. Bagging **A - 2**
    b. Utility wrap or gift wrap **A - 3**
    c. Boxes or odd-shaped items **A - 4**

  3. Mail
    a. Incoming orders/requests
    b. Outgoing items of information/merchandise

  4. Telephone **A - 5**
    a. Placing calls **A - 6**
    b. Receiving calls **A - 7**

  5. Alterations
    a. Try on garment and observe trouble spots
    b. Measure areas to be changed
    c. Fit (remove seams, change length, etc.)
    d. Sew
    e. Final fitting by customer

**UNIT: SELLING**

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.13 Explain the process of customer services such as packing and wrapping, mail and telephone services, delivery systems, and alterations in fashion merchandising

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A-1** | Create a handout from Selling Lap 105, Teacher's Copy, pages 37-38 and page 41 for use in reviewing packing and wrapping procedures. | MarkED |
| **A-2** | Have students read **"Wrapping Merchandise,"** and **"Preparing Merchandise for Delivery or Mailing,"** Marketing Essentials, pages 403-404. | Glencoe/ McGraw-Hill |
| **A-3** | Have students practice packing and wrapping item(s) of merchandise provided by the teacher. | Teacher will supply one or more items to be wrapped and supplies for wrapping. |
| **A-4** | **"Gift Wrapping," "Wrapping Customers' Purchases,"** and **"Wrapping Principles,"** are provided for distribution/review at the teacher's discretion. | Included in this unit |
| **A-5** | Have students role-play a telephone call. | |
| **A-6** | Using the handout **"Telephone Usage."** Students should follow good telephone procedures and demonstrate sales skills. | Included in this unit. |

# GIFT WRAPPING

In today's fashion retail business, economical moves are being taken in many ways. The cost of labor and material has steadily increased. Management has taken a closer look at gift wrapping and has made changes to reduce costs for "free" gift wrapping. Many stores have adopted a minimum purchase level for a free box and/or free wrap. Some stores have discontinued their low prices on standard wrap and offer only "paid for" wraps priced from moderate to expensive.

## GIFT BOXES:

Establishing minimum purchase requirements for use of gift boxes is one method of economizing on gift boxes. A store may adopt a policy of a minimum purchase of $5 or more for a free box.

Gift box charges are made in many different ways. One method is to charge a flat price for a box of any size. A second method is to offer a range of prices based on the size of the box. The flat charge recovers some of the cost of the gift boxes.

## GIFT WRAPS:

Many stores offer only one basic type of wrap. Some charge for wrapping an item below a minimum purchase price level. Others have no restrictions on their gift wrap.

Some stores offer elaborate gift wraps, if only during special seasons such as Christmas. The prices for this service vary depending on the item, the wrap selected and the ribbon selected.

# WRAPPING CUSTOMERS' PURCHASES

Choice of Wrapping Materials

All stores provide some type of bags or boxes for customers to carry their purchases home. A neat, attractive package has an important publicity/image value, and many stores use colorful store bags.

Wrapping materials represent considerable expense to the store. It is important that a salesperson choose the appropriate type of bag, wrapping or box for the items purchased.

Protection of Merchandise

The primary reason for wrapping purchases is to protect them until the customer can get them home. If the merchandise is to go in a bag, choose the correct bag. Thin, flat bags are used for soft goods and light weight items. Thick, expanding bags are best for heavy items.

No matter how strong the wrapping, it is imperative that the goods be carefully placed inside to protect them. The employee has a chance to give the item a last check for flaws or damage before the customer takes it home. The employee should take special precautions with fragile and expensive items. If the goods need extra cushioning, they may be wrapped in tissue before bagging or may be packed in boxes with appropriate materials. The use of tissue paper when folding clothing helps to prevent wrinkling. Put twine around packages in enough places to give maximum support.

Considerations for wrappers

Speed, economy and attractiveness are important in wrapping customers' purchases. Speed is necessary to avoid keeping the customer waiting unnecessarily as well as for efficient use of the employee's time. Use good judgement in choosing wrappings and do not waste expensive materials. Get the right size the first time. Do not use bags/boxes that are too big for the item. Not only does this waste more expensive, large bags/boxes, but larger wrappings will not protect an article which is rattling around inside. Wasting wrapping paper, even in small amounts, can add up to considerable expense over time. The appearance of the package after wrapping reflects on the store as well as on the person doing the wrapping. Neat, attractive packages project a positive image.

## CONTENT/TEACHING OUTLINE
(continued)

## E. SELLING

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.13 Explain the process of customer services such as packing and wrapping, mail and telephone services, delivery systems, and alterations in fashion merchandising

5. Delivery **A - 1**
   a. Record destination address carefully and get detailed directions if necessary **A - 2** **A - 3**
   b. Arrange for the time of delivery or indicate expected time/date of delivery if delivered by a method other than store-owned delivery system
   c. Pack/load items carefully
   d. Complete delivery as pre-arranged

6. Alterations
   a. Measure customers correctly
   b. Record measurements and/or pin garment to be taken up or let out
   c. Complete alteration
   d. Arrange for customer to come in and try garment on

**A - 4**
**A - 5**
**A - 6**

**UNIT TITLE:** **SELLING**

**COMPETENCY:** 005. Explain the selling function in the fashion merchandising process and perform selected related tasks

**OBJECTIVE:** 5.13 Explain the process of customer services such as packing and wrapping, mail and telephone services, delivery systems, and alterations in fashion merchandising

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A-1** | Distribute/review **"Types of Delivery Systems."** | Included in this unit |
| **A-2** | Have students read **"Delivery Services,"** Marketing Essentials, pages 443-444. | Glencoe/McGraw Hill |
| **A-3** | Have students respond (in writing) to **"Delivery Systems Case Problem."** | Included in this unit |
| **A-4** | Distribute/review **"Wrapping Principles."** | Included in this unit |
| **A-5** | Distribute/review **"Telephone Usage."** | Included in this unit |
| **A-6** | Distribute **"Classic Lady."** | Included in this unit |

# TYPES OF DELIVERY SYSTEMS

## Delivery Policies

The policy of a particular store with regard to deliveries may be any of the following:

1. No delivery service provided
2. Free delivery on purchases above a stated $ value
3. Delivery of small, inexpensive items for a fee; free delivery on expensive, bulky items
4. Delivery in emergencies only
5. Free delivery locally

## Types of Delivery Systems

1. Store owned and operated delivery
2. Private contract with an agency such as UPS for deliveries
3. Delivery service shared as a cooperative arrangement by a group of stores
4. Delivery service provided by a commercial express or transport company as a sideline
5. Delivery through the U. S. Postal System

Reference: Retail Merchandising, 10th Edition, Samson and Little, pages 443-444, South-Western Publishing Co.

# DELIVERY SYSTEMS CASE PROBLEM

A new store manager in the general merchandise store where you work has announced that, effective next week, delivery of all items will be discontinued. His reason for discontinuing this service is that, "Delivery services do not affect the customer's attitude toward the store."

As operations manager of the store, you have been asked to present a "position paper" concerning your feelings about the forthcoming change.

Write a short paper stating your feelings and submit it to the teacher for review.

# WRAPPING PRINCIPLES

## Appropriateness

a. Carefully assemble articles to be wrapped in one package, making sure heavy articles are on the bottom.
b. Select the kind of wrap suited to the package (bag, box, square-sheet wrap, cornerwise sheet-wrap, inner wrap).
c. Select suitable materials (paper, bags, boxes of the right weight and size)
d. Make the bundle no larger than necessary.
e. Be sure the articles are fully covered to avoid embarrassment to the shopper.
f. Make flat packages when possible.
g. Use appropriate binding (gummed tape, scotch tape, twine or ribbon) in sufficient quantity and strength for carrying packages.
h. Use square tie for large boxes, corner tie for small boxes.

## Durability

a. Use paper and twine strong enough for the goods being wrapped. Use double paper if necessary.
b. Prepare the merchandise carefully before wrapping.
c. Fold edges and ends well to make a stronger package
d. Put twine around package in enough places to give maximum support without waste.

## Appearance

a. Use the correct amount of paper and binder.
b. Fold in all edges and ends neatly.
c. Bags should not be left open. Fold the top securely.

## Economy

a. Wrap the parcel correctly the first time.
b. Put as much as you can in one package -- use good judgement.

## Speed

a. Work for accuracy in the beginning. Speed will follow with experience.
b. Take time to judge the kind and amount of wrapping material needed.
c. Arrange articles to be wrapped so you won't need to start over.
d. Keep wrapping materials and tools conveniently at hand to avoid wasted motion.
e. Keep the wrapping area clear so there is space to work.
f. Perfect your skill at tearing paper from a roller, tape from a dispenser, etc.

# TELEPHONE USAGE

A. Follow procedures in answering and placing business calls

1. Answering calls
   a. Answer promptly
   b. Identify the company and then yourself
   c. Write down the details of the call carefully
   d. Repeat information to check accuracy
   e. Allow the caller to end the call

2. Placing calls
   a. Plan the call
   b. Check the number to be called
   c. Allow time for the person called to answer
   d. Identify yourself and your company
   e. Ask for the person you are calling

3. General procedures for all calls
   a. Hold the receiver properly, not by the mouthpiece
   b. Speak directly into the mouthpiece
   c. Enunciate words clearly
   d. Speak in a friendly tone of voice, and neither too loudly nor too softly
   e. Avoid technical terminology
   f. Avoid speaking too rapidly
   g. End calls courteously
   h. Replace the receiver gently

B. Take accurate messages

1. Listen carefully

2. Do not interrupt the person speaking

3. Write the information down
   a. Name of person called
   b. Caller's name and company
   c. Date and time of the call
   d. Caller's telephone number
   e. The message
   f. Action requested and action promised
   g. Name of the person recording the message

4. Repeat the information to check for accuracy

# "THE CLASSIC LADY"

Role play the following telephone call situation:

Jean Franklin of Fran and Company calls to speak with the buyer of The Classic Lady. The buyer, Anne Reynolds, is out to lunch at the time the call comes in. You are the salesperson who answers the call. Ms. Franklin says that the sweaters ordered from Fran and Company will be sent air freight and are due to arrive at The Classic Lady in five days. As a salesperson you know that these sweaters were originally scheduled to arrive day-after-tomorrow. What should you do? What information should you obtain from Ms. Franklin?

# E. SELLING
# GLOSSARY

**AIDCA**--The mental stages of customer buying: attention, interest, desire, conviction and action

**Allowance** - a partial refund of the price paid for defective or unsatisfactory merchandise which the customer keeps

**Approach**--The first face-to-face contact with the customer

**Bagging** - the simplest form of wrapping

**Bar graph** - a type of graph using horizontal or vertical rectangles to show numerical values

**Benefit**--An advantage or personal satisfaction a customer will get from a good or service

**Buying motive**--Reasons a customer buys a product or service

**Clientele**--Customers who repeatedly purchase from a particular firm

**Closing the sale**--Obtaining the customer's positive agreement to buy

**C.O.D** - (cash on delivery) - a type of sale in which the customer pays for merchandise when it is delivered

**Cash refund** - money repaid to the customer for merchandise returned

**Change fund** - money placed in a cash drawer to enable cashiers to make change easily

**Communication** - the process of exchanging ideas, feelings, information

**Coupons** - certificates entitling customers to cash discounts on merchandise

**Credit refund** - a reduction on a customer's charge account for the value of merchandise returned

**Customer service** - an activity, benefit or satisfaction provided for a customer in connection with a sale

**Emotional buying motive**--A feeling of satisfaction a customer desires in a product, such as love, prestige, recognition, etc.

**Ethics**--Guidelines for good behavior

**Even exchange**--a transaction in which returned merchandise is traded for merchandise of equal value

# E. SELLING
## GLOSSARY
## (Continued)

**Exchange**--a transaction in which merchandise is brought back to the store to be replaced by other merchandise

**Extension**--the result obtained by multiplying the quantity purchased times the unit price

**Feature**--a physical characteristic or quality of the good or service that explains what it is

**Food stamps** - coupons issued by the federal government which can be redeemed for food items

**Gift certificate** - a form issued by a store for a specific amount which a customer may spend on a future purchase

**Graph** - a drawing used to show numerical information, relationships or trends

**Greeting approach**--the salesperson simply welcomes the customer

**Inside sales**--selling efforts that take place at a salesperson's place of business

**Line graph** - a type of graph that shows numerical values by a line connecting specific points

**Layaway** - a type of sale in which merchandise is held in storage by the business until the customer has completed payment of the balance due

**Merchandise approach**--the salesperson makes a comment about the product at which the customer is looking

**Multiple pricing** - pricing items in quantity lots

**Objections**--a concern, hesitation, doubt or other honest reason a customer has for not making a purchase

**Optical scanner** - an electronic device which "reads" magnetic information from a Universal Product Code (UPC) to eliminate the need for manual entry into an electronic cash register

**Outside sales**--selling efforts that take place outside the salesperson's firm

**Packing** - enclosing purchases in protective materials to prevent damage or improve the appearance of the purchase

**Patronage buying motive**--making a purchase at a specific company because of loyalty or a sincere liking of that business

**Pictograph** - a type of graph that uses symbols to show numerical values

# E. SELLING
# GLOSSARY
## (Continued)

**Pie chart** - a type of graph that uses a circle divided into segments to show numerical values

**Rational buying motive**--a conscious, factual reason for a purchase

**Return** - a transaction in which merchandise is brought back to the store for credit or a cash refund

**Selling**--helping customers make satisfying buying decisions through planned, personal communication

**Service approach**--the salesperson asks the customer if he or she needs assistance

**Service contract** - a sales contract for providing parts and repair service for a specified length of time

**Substitute selling**--recommending a similar product when the requested product is not available

**Suggestion selling**--selling additional goods or services to the customer

**Table** - a chart on which numerical facts are presented in columns and rows

**Telemarketing** - the process of selling over the telephone

**Till** - the cash drawer

**Trading stamps** - printed stamps with specified monetary value given to customers based on the total purchase for later redemption for selected merchandise

**Uneven exchange** - a transaction in which returned merchandise is traded for merchandise of different value

**Unit price** - the price of a single item among multiple-price items

**Universal Product Code - (UPC)** - a numerical and magnetic bar symbol which can be read electronically to provide information to a computer for processing

**Universal Vendor Marking Code - (UVM)** - a widely adopted numerical coding system used to identify stock information for electronic entry into a computer

**Void** - to cancel

**Wrapping** - adding an outer covering to the purchase

# RESOURCES

Ditzenberger, Roger and John Kidney. Selling: Helping Customers Buy. Third edition. Cincinnati: South-Western Publishing Company, 1992.

Farese, Lois, Grady Kimbrel and Carl Woloszyk. Marketing Essentials. Mission Hills: Glencoe/McGraw Hill, 1991.

Farese, Lois, Grady Kimbrell and Carl Woloszyk. Marketing Essentials Marketing Math Workbook. Mission Hills: Glencoe/McGraw Hill, 1991.

Farese, Lois, Grady Kimbrell and Carl Woloszyk. Marketing Essentials Student Activity Workbook. Mission Hills: Glencoe/McGraw-Hill, 1991.

Friggs, Gini Stephens. Fashion: From Concept to Consumer, 3rd edition, Prentice Hall, Englewood Cliffs, NJ, 1991.

Hephner, Thomas A. The Cashier. Second edition. New York: McGraw-Hill Book Company, 1984.

Leftwich, Kathy. "Outlook: Where the Jobs Are." Vocational Education Journal, Volume 67, Number 2, February, 1992.

Marketing Education Curriculum Consortium. Columbus, Ohio.

MarkED Resource Center, Inc. Human Relations LAP's 21 & 23 and Selling LAP's 100, 101, 102, 103, 104, 107, 108, 110, 111, 112, 114, 115, 117, Columbus, OH.

North Carolina Department of Public Instruction, Marketing Curriculum Guide, Raleigh, NC, 1992.

North Carolina Department of Public Instruction: Marketing Education. Sales Fundamentals Guide. Raleigh, NC, 1989.

Reece, Barry L. Food Marketing. Second edition. New York: McGraw-Hill Publishing Company, 1990.

Sampson, Harland E. and Wayne G. Little. Retail Merchandising. Tenth edition. Cincinnati: South-Western Publishing Company, 1988.

Southam, James L. and Cynthia Nahrgang. Vocational Mathematics. Fourth edition. Cincinnati: South-Western Publishing Company, 1990.

Stull, William A. Marketing Math. Third edition. Cincinnati: South-Western Publishing Company, 1991.

Winn, Marilyn G. Apparell and Accessories, 2nd edition, Gregg/McGraw Hill, New York, 1009.

# UNIT F

# RISK MANAGEMENT

## UNIT OUTLINE

### F. Risk Management

006. Explain the function of risk management as it relates to safety and security in fashion merchandising and apply selected measures

6.01 Explain routine security precautions

- A. Explain methods of preventing shoplifting
- B. Recognize shoplifting methods
- C. Explain procedures for dealing with shoplifters
- D. Explain guidelines and legal procedures for reporting/apprehending shoplifters
- E. Explain internal theft

6.02 Explain and use safety precautions

- A. Explain procedures for handling accidents
  1. types of accidents
  2. prevention techniques
  3. procedures for reporting accidents
  4. basic first aid
  5. complete an accident report
  6. types of safety hazards
  7. safety procedures
  8. you and Occupational Safety and Health Administration
- B. Use safety procedures in the business environment

## CONTENT/TEACHING OUTLINE

### F. Risk Management

**COMPETENCY:** 006. Explain the function of risk management as it relates to safety and security fashion merchandising and apply selected measures

**OBJECTIVE:** 6.01. Explain routine security precautions

A. Explain methods of preventing shoplifting **A-1, A-2**
   1. Educate employees about shoplifting prevention guidelines
   2. Electronic sensors; securtag, tempo tag, etc.
   3. Closed-circuit television
   4. Locked display cases
   5. Chains and locks
   6. Convex, one-way and two-way mirrors
   7. Security guards
   8. Plan effective store layout with adequate lighting and orderly displays

B. Recognize shoplifting methods **A-3**
   1. Boosters--Shoplifting who shove merchandise into concealed areas of parcels and/or clothing
   2. Diverters--Members of a team of shoplifting who attempt to divert the attention of the store's personnel while a partner shoplifts
   3. Blockers--Obstruct the vision of store personnel while they or a partner shoplift
   4. Sweeper--Brush merchandise off the counter into a shopping bag or some other type of container
   5. Walkers--Have perfected the technique of walking naturally while carrying merchandise between their legs
   6. Wearers--Try on merchandise, then wear it out of the store
   7. Carriers--Walk in pick up large piece of merchandise, remove the lags, affix a fake sale slip, and walk out
   8. Self-Wrapping--Use their own wrapping paper to wrap store merchandise before removing it from the store
   9. Price changers--Pay for the merchandise, but only after taking a shoplifters' reduction by altering the store's price tag, switching store price tags, or removing the store's price tag and substituting realistic fakes

**UNIT TITLE:** **Risk Management**

**COMPETENCY:** 006. Explain the function of risk management as it relates to safety and security in fashion merchandising and apply selected measures

**OBJECTIVE:** 6.01. Explain routine security precautions **(Continued)**

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| A-1 | Use **"Methods of Preventing Shoplifting"** as a transparency and/or handout | Included in this unit |
| A-2 | Distribute/review **"Types of Electronic Sensors."** | Included in this unit |
| A-3 | You may wish to give each student a copy of **"Shoplifting Methods,"** included in this unit. This may also be used as a transparency. | Included in this unit |
| A-4 | You may wish to have individual students visit a fashion retailer to determine what techniques are used by their company to control shoplifting. If possible, have students bring examples and complete a written report to illustrate their findings. | |

# Methods of Preventing Shoplifting

Educate employees about shoplifting prevention guidelines

Use security devices, such as Securtag, Tempo Tag, etc.

Use closed-circuit television, security guards, two-way mirrors, and wall/ceiling mirrors

Keep expensive items in locked display cases or chained to display props

Plan effective store layout with adequate lighting and orderly displays

# TYPES OF ELECTRONIC SENSORS

1. SECURTAG
2. TEMPO TAG
3. FASHION TAG
4. SIGNATURE TAG
5. INKTAG
6. ULTRA MAX

# SHOPLIFTING METHODS

BOOSTERS

DIVERTERS

BLOCKERS

SWEEPERS

WALKERS

WEARERS

CARRIERS

SELF-WRAPPERS

PRICE CHANGERS

## CONTENT/TEACHING OUTLINE

### F. Risk Management

**COMPETENCY:**006. Explain the function of risk management as it relates to safety and security in fashion merchandising and apply selected measures

**OBJECTIVE:** 6.01. Explain routine security precautions

C. Explain procedures for dealing with shoplifters
  1. Remain calm; don't panic
  2. Don't leave the area to get help
  3. Try to keep the shoplifter in sight at all times
  4. Don't approach suspected shoplifters until after they have left the immediate area
  5. Notify the store manager and let him/her handle situation if at all possible
  6. Report the following:
    (a) What merchandise was taken
    (b) Location in the store from which the item was taken
    (c) How it was taken (method used)
    (d) Where it was concealed
    (e) Whether the merchandise is still concealed on the shoplifter or among the shoplifter's belongings

D. Explain guidelines and legal procedures for reporting/apprehending shoplifters
  1. Don't grab the individual
  2. Never threaten the suspect or say the words "steal," "stolen," "You are under arrest," or "Do you plan to pay for the item?"
  3. Don't allow the individual(s) to pay for the item or put it back
  4. Let the store manager or local police handle the situation
  5. Never search the suspect or the suspect's belongings
  6. Never force the suspect to sign a confession of guilt or make deals with the suspect
  7. Never be alone with the suspect in a closed room **A-1, A-2, A-3**

E. Explain internal theft
  1. Greater problem to eliminate than shoplifting
  2. Factors contributing to the problem:
    (a) employees trained to security system and often discover ways in which to steal
    (b) store's security staff is known by employee
    (c) employees handle merchandise more freely and can conceal items
  3. In-store Theft Locations
    (a) receiving rooms
    (b) restrooms
    (c) check-out counters
    (d) storage rooms
  4. Deterrents
    (a) screen applicants closely
    (b) testing
    (c) use outside agencies to check honesty of employees
    (d) video surveillance or electronic tags A-4
    (e) take action in every case A-5

**UNIT TITLE:** **Risk Management**

**COMPETENCY:** 006. Explain the function of risk management as it relates to safety and security in fashion merchandising and apply selected measures

**OBJECTIVE:** 6.01. Explain routine security precautions

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| A-1 | Use **"Procedures for Dealing With Shoplifting"** as a transparency and/or handout. | Included in this unit |
| A-2 | You may choose to have the students read **"Shoplifting"** pp. 326-332, SELLING Helping Customers Buy, 3rd edition. | Southwestern |
| | **OR** | |
| | You may choose to have the students read Chapter 49, **"Maintaining Security and Controlling Theft,"** pp. 425-430, Retail Marketing, eighth edition. | Gregg/McGraw-Hill |
| A-3 | You may wish to have the students complete, Problem 2 or 4 on p. 48 & 49 in **Problems and Projects for Retail Marketing**. Retail Marketing, eighth edition. | Gregg/McGraw-Hill |
| | **OR** | |
| | You may choose to have the students complete activity **"RISK MANAGEMENT"**. | Included in this unit |
| A-4 | You may wish to visit a fashion retailer to determine what techniques are used to control employee theft. Write a written report to illustrate your findings. | |
| | **OR** | |
| | Invite a store owner to discuss deterrents and controls to internal theft. | |
| A-5 | Use **"Types of Employee Theft"** as a handout. | Included in this unit |

# Procedures For Dealing With Shoplifters

A. Remain calm; don't panic
B. Don't leave the area to get help
C. Try to keep the shoplifter in sight at all times
D. Don't approach suspected shoplifters until after they have left the immediate area
E. Notify the store manager and let him/her handle situation if at all possible
F. Report the following:
    (1) What merchandise was taken
    (2) Location in the store from which the item was taken
    (3) How it was taken (method used)
    (4) Where it was concealed
    (5) Whether the merchandise is still concealed on the shoplifter or among the shoplifter's belongings

# Guidelines and Legal Procedures For Reporting/Apprehending Shoplifters

A. Don't grab the individual
B. Never threaten the suspect or say the words *"steal," "stolen," "You are under arrest,"* or *"Do you plan to pay for the item?"*
C. Don't allow the individual(s) to pay for the item or put it back
D. Let the store manager or local police handle the situation
E. Never search the suspect or the suspect's belongings
F. Never force the suspect to sign a confession of guilt or make deals with the suspect
G. Never be alone with the suspect in a closed room

# RISK MANAGEMENT

Obtain a copy of the current North Carolina shoplifting laws from your instructor or the local Chamber of Commerce. After reading the laws, write a report, suitable for presentation at a store meeting, explaining the laws on shoplifting and employee theft.

The report should cover all aspects of the law:
- detainment
- search and seizure
- fines
- definition of the laws
- other information

# Types of Employee Theft

## A. Theft of merchandise

1. Taking from store
2. Passing to accomplices
3. Conspiring with employees in non-selling areas
4. Giving discounts to friends or unauthorized persons
5. Giving unauthorized markdowns
6. Writing fake sales slips
7. Smuggling goods out of store in trash
8. Switching price tickets

## B. Theft of cash

1. Ringing a NO SALE (voiding sale and pocketing money)
2. Overcharging
3. Making false entries or setting up false credit accounts
4. Making improper refunds
5. Taking cash

## C. Theft of time

1. Wasting it
2. Excessive absenteeism
3. Fraudulent claims for Worker's Compensation
4. Punching time clock or signing out

## CONTENT/TEACHING OUTLINE

### F. Risk Management

**COMPETENCY:** 006. Explain the function of risk management as it relates to safety and security in fashion merchandising and apply selected measures

**OBJECTIVE:** 6.02. Explain and use safety precautions

A. Explain procedures for handling accidents
  1. Types of accidents and injuries
    a. Accidents
      (1) Falls
      (2) Electric shock
      (3) Being struck by or striking an object
      (4) Motor-vehicle accidents
    b. Injuries
      (1) Strains
      (2) Sprains
      (3) Wounds
      (4) Burns
      (5) Electric shock **A - 1**
  2. Prevention techniques
    a. Eat, sleep and exercise
    b. Clean up
    c. Learn how to lift
    d. Practice general safety procedures
    e. Drive safely **A - 2**
  3. Procedures for reporting injuries
    a. Determine the severity of the injury
      (1) If situation is life threatening, call rescue squad or ambulance immediately, then report the situation immediately to the supervisor
      (2) If the injury does not appear to be life threatening, report it to the supervisor
    b. If other people, such as co-workers, are present, send one of them for help
    c. It may be more efficient to report the accident by telephone, intercom, walkie-talkie, etc.
    d. Report non-injury causing accidents as well as injury causing accidents
  4. Basic first aid
    a. Strains
    b. Sprains
    c. Wounds
    d. Burns
    e. Shock

  5. Complete an accident report **A - 3**
**A - 4**
**A - 5**

**(Continued)**

**UNIT TITLE:** **Risk Management**

**COMPETENCY:** 006. Explain the function of risk management as it relates to safety and security in marketing and apply selected measures

**OBJECTIVE:** 6.02. Explain and use safety precautions.
**(Continued)**

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Use **"Types of Accidents and Injuries,"** as a transparency. | Included in this unit |
| **A-2** Use **"Prevention Techniques,"** as a transparency. | Included in this unit |
| **A-3** You may choose to have the students read Risk Management Lap 3, **"Accident Prevention,"** MarkED Resource Center. This lap is scheduled for release the summer of 1993. | MarkED |
| **OR** | |
| You may choose to have the students read **"Prevent Accidents,"** pp. 211-212, Retail Marketing, eighth edition. | Gregg/McGraw-Hill |
| **A-4** You may wish to give each student a copy of **"Store Accidents".** | Included in this unit |
| **A-5** Use Student Activity, **"Store Accident Prevention"** | Included in this unit |

# TYPES OF ACCIDENTS AND INJURIES

## (1) ACCIDENTS

- (a) Falls
- (b) Electric shock
- (c) Being struck by or striking an object
- (d) Motor-vehicle accidents

## (2) INJURIES

- (a) Strains
- (b) Sprains
- (c) Wounds
- (d) Burns
- (e) Electric shock

# PREVENTION TECHNIQUES

(1) Eat, sleep, and exercise

(2) Clean up

(3) Learn how to lift

(4) Practice general safety procedures

(5) Drive safely

# STORE ACCIDENTS

**The most common accidents are falling, bumping into objects or people, and injuring hands and fingers in the handling of merchandise. Therefore, one should follow these rules regarding safety:**

1. Know where to get first aid in case of an accident.
2. Know how to apply first aid for simple cuts, bruises and wounds.
3. Follow simple safety procedures in working areas where trips and falls are likely to occur.
4. Practice safety everywhere!
5. Make yourself safety conscious. Accidents usually happen when least thought about or expected.

One should also know the following about reporting accidents:

**Accidents Involving Yourself and Fellow Employees**

1. Always report any accident to yourself or other employees.
2. Always treat any cut or burn regardless of how slight. Infection can be serious later on.
3. Insurance companies require reports on all accidents.
4. If a store nurse or accident station is available, always go there for inspection of an injury.
5. Use regular accident reporting blanks supplied by the store.

**Accidents Involving Customers:**

1. Immediately report, and if possible, treat simple cuts and burns of customers.
2. If a customer falls or faints or is unconscious, do not move him or her but summon aid quickly.
3. Heat strokes, heart attacks, or shock may be aggravated by moving the person.
4. If the injury is serious, keep the customer quiet and summon aid immediately.
5. Make a full report of an accident if you witnessed it; otherwise, ask a customer for details.
6. Never blame the business or equipment for an accident. Such testimony may prove damaging in case of a lawsuit.
7. Follow business rules where damage is done to automobile or clothing or personal property. Usually this is handled by the manager, owner or supervisor.
8. Do not volunteer personal opinions concerning the cause of an accident. Report the facts as you saw them and/or as the customer told you.
9. If there are other witnesses to the accident, get their testimonies on the proper accident form.

**(continued)**

# STORE ACCIDENTS
## (continued)

**In cases involving serious injury, accident, or illness from unknown causes, the employee should immediately:**

1. Summon aid, nurse, doctor, first aid kit or supervisor.
2. Keep the customer quiet, warm, free from curious onlookers and crowding.
3. Get all the details and facts that are immediately apparent, especially from any witnesses.
4. Prevent moving the person until competent aid is summoned.
5. Direct customer traffic around and away from the scene of the accident.

# STORE ACCIDENT PREVENTION

**DIRECTIONS:** List four steps to follow when each of the following happens.

Customer Accidents

1.

2.

3.

4.

Employee Accidents

1.

2.

3.

4.

Need for First Aid

1.

2.

3.

4.

# STORE ACCIDENT PREVENTION

## ANSWER GUIDE

**DIRECTIONS: List four steps to follow when each of the following happens.**

### Customer Accidents

1. Be calm, don't yell

2. Approach the customer promptly, but do not create a scene

3. Ask the customer what has happened

4. Get a supervisor or nurse and make sure the customer is comfortable until help arrives

### Employee Accidents

1. Be calm

2. Do not create a scene

3. Get first aid, no matter how small the injury

4. Report **all** accidents to supervisor

### First Aid

1. Have victim lie down

2. Examine him/her

3. Apply artificial respiration, if not breathing

4. Stop bleeding and call a doctor

## CONTENT/TEACHING OUTLINE

### F. Risk Management

**COMPETENCY:** 006. Explain the function of risk management as it relates to safety and security in fashion merchandising and apply selected measures

**OBJECTIVE:** 6.02. Explain and use safety precautions.
**(Continued)**

6. Types of safety hazards
   a. Unsafe conditions
      (1) Poor housekeeping hazards
      (2) Electrical hazards
      (3) Fire hazards
      (4) Unsafe equipment
      (5) Unsafe work areas
      (6) Unsafe acts
         (a) Improper lifting
         (b) Improper use of tools
         (c) Lack of knowledge
         (d) Personal habits
         (e) Motor vehicle hazards
         (f) Horseplay **A - 1**

7. Safety Procedures
   a. Think about safety
   b. Follow company guidelines
   c. Report or correct safety hazards
   d. Ask questions
   e. Don't take shortcuts **A - 2**

8. You and Occupational Safety and Health Administration (OSHA)
   a. Follow the OSHA rules and standards which apply to your job
   b. Comply with your business' safety rules
   c. Report dangerous work habits or unsafe conditions to your supervisor
   d. Report job-related injuries or illnesses to the appropriate supervisor, and seek medical attention as needed **A - 3**
**A - 4**
**A - 5**

**UNIT TITLE:** **Marketing and Business Foundations**

**COMPETENCY:** 006. Explain the function of risk management as it relates to safety and security in fashion merchandising and apply selected measures

**OBJECTIVE:** 6.02. Explain and use safety precautions
**(Continued)**

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** You may wish to use **"Unsafe Conditions"** as a handout or transparency. | Included in this unit |
| **A-2** You may choose to use **"Safety Procedures,"** as a handout or transparency. | Included in this unit |
| **A-3** You may choose to have the students read Risk Management Lap 2, **"Following Safety Precautions,"** MarkEd Resource Center. This Lap is scheduled for release the summer of 1994. | MarkED |
| **A-4** You may wish to review **"Store Accident Prevention".** | Included in this unit |
| **A-3** Have the students complete **"PREVENTION OF STORE ACCIDENTS".** | Included in this unit |

# UNSAFE CONDITIONS

(1)Poor housekeeping hazards

(2)Electrical hazards

(3)Fire hazards

(4)Unsafe equipment

(5)Unsafe work areas

(6)Unsafe acts

  (a) Improper lifting

  (b) Improper use of tools

  (c) Lack of knowledge

  (d) Personal habits

  (e) Motor vehicle hazards

  (f) Horseplay

# SAFETY PROCEDURES

A. Think about safety

B. Follow company guidelines

C. Report or correct safety hazards

D. Ask questions

E. Do not take shortcuts

# STORE ACCIDENT PREVENTION

| Store Equipment and Facilities | Accident Prevention and Care |
|---|---|
| 1. Bailing or Trash Room | |
| a. Waste paper | a. Packing materials, such as straw and excelsior, removed immediately or placed in metal cans with tight covers |
| b. Floor | b. Floor clean |
| c. Cartons | c. Cartons flattened |
| d. Metal materials | d. Metal separated from burnable materials |
| e. Fire door | e. Fire door open |
| f. Doorway | f. Doorway unobstructed |
| 2. Carton Openers | a. Used only for opening cartons |
| | b. No other objects are to be used to open cartons |
| 3. Ceiling and Walls | a. No holes |
| | b. No broken or cracked plaster, tile or vitriolite |
| | c. No peeling paint |
| | d. No broken windows |
| 4. Chairs and Tables | a. No broken area or sharp edges on or under chairs and tables |
| | b. Free of splinters and gum |
| | c. No holes in seats |
| | d. No broken springs |
| 5. Counter Displays | a. Shelves and racks in good condition; adequately braced, sufficiently wide and lipped to hold merchandise |
| | b. Display materials secure; removed to fixture room when not in use |
| 6. Counter Glass | a. All counter glass and mirrors free of raw edges and cracks |
| | b. Surplus glass not stored on floor or behind counter or aisles |
| 7. Counters and Understock Doors | a. No splinters or sharp corners; no protruding nails |
| | b. Handles secure on all doors and drawers |
| | c. Resting seats secure |
| | d. No fixtures stored in understock |
| 8. Electrical Equipment | a. Call supervisor |
| a. Cords | b. Never repair it yourself |
| b. Switches | |
| c. Plugs | |
| d. Outlets and fixtures | |
| 9. Electrical Panel Boxes | a. Readily accessible |
| | b. Doors closed and latched |
| | c. Covers fastened securely |
| | d. No excessive heat |

**A-3 (Continued)**

# STORE ACCIDENT PREVENTION

| Store Equipment and Facilities | Accident Prevention and Care |
|---|---|
| 10. Elevators | a. All doors, including hoistway, closed when operating elevator |
| | b. Emergency key in glass case at bottom landing; glass not broken |
| | c. Elevator pit free of refuse |
| 11. Entrance and Exit Doors | a. Doors in good repair |
| | b. No missing, loose or broken flush bolts, door stops, kick plates or hardware |
| | c. Opening and shutting speed controlled on doors; no flapping |
| | d. Doors close completely |
| | e. Threshold plates secure, not slippery |
| | f. Floor mats level, in good condition |
| | g. Aisles and corridors not blocked |
| 12. Fire Corridors | a. Clear |
| | b. Clean |
| | c. Well-lighted |
| 13. Fire Extinguishers | a. All extinguishers clean, in good condition, including hose and nozzle; no missing parts |
| | b. Metal plates secure |
| | c. Fire extinguishers full, hung securely, conspicuously located and readily accessible |
| | d. Tagged with last recharging date |
| 14. Fixture Room and Storage Area | a. Fixtures orderly and glass sized within bins |
| | b. Floor clean |
| 15. Floors and Aisles | a. Keep aisles clear |
| | b. No protruding objects |
| | c. No holes in flooring |
| | d. Drains free so no backflow occurs |
| | e. Aisles not blocked by stock, boxes, tools or merchandise |
| 16. Freight Receiving Area | a. Stairways, ladders and chutes in good condition |
| | b. No broken steps, rungs, etc. |
| | c. Gates protecting openings closed when chute is not used |
| 17. Heating and Air Conditioning | a. Boiler, fan, air conditioning, motor, meter and main electric switch assembly rooms or areas clean and free of combustibles |
| | b. Rooms not used for storage |
| | c. Combustibles safe distance from areas |
| | d. No missing switch or terminal boxes, plates or covers |

# STORE ACCIDENT PREVENTION

| Store Equipment and Facilities | Accident Prevention and Care |
|---|---|
| 18. Ladders and Stools | a. Equipment secure, adequately braced<br>b. No broken steps, rungs or platforms<br>c. Proper devices provided and used for climbing<br>d. Stored in designated place when not in use |
| 19. Outside Areas and Roof | a. Alley, window wells, drive, yard and roof in good condition; free from rubbish, weeds, etc.<br>b. Mouldings, signs and walls secure and unbroken<br>c. Refuse in covered metal containers |
| 20. Personnel Facilities | a. Cloak, locker, restroom areas and lavatories properly equipped, clean and maintained on schedule<br>b. No damaged or broken furniture and fixtures<br>c. Fixtures secure<br>d. Plumbing in working order; not broken or loose parts<br>e. Proper lighting; burned out bulbs replaced |
| 21. Shopping Carts | a. Clean<br>b. In good condition<br>c. Accident prevention signs properly posted on all carts |
| 22. Sidewalks, Entrances and Awnings | a. Sidewalks and entrances free from tripping hazards<br>b. Flow of traffic unobstructed<br>c. Doors in good condition and level with walks<br>d. Awnings in good condition and secure<br>e. Show windows and framing secure |
| 23. Sprinkler System | a. Pipes secured to ceiling and free of hanging or stored objects<br>b. Shut-off valves sealed, open, labeled and readily accessible |
| 24. Stairways | a. Treaded and in good condition<br>b. Handrails in good condition and secure<br>c. Free-flowing traffic; no obstructions<br>d. Signs reading "Caution--Please Use Handrail" posted as instructed |
| 25. Stock Room | a. Never reach higher than eye level<br>b. Never lift objects heavier than safety permits<br>c. Shelves secure<br>d. No top-heavy merchandise<br>e. No objects should be protruding from the bins |

# STORE ACCIDENT PREVENTION

## Store Equipment and Facilities Accident Prevention and Care

| | |
|---|---|
| 26. Trucks, Carts, and Baskets | a. None broken<br>b. Clean<br>c. Free from splinters, protruding edges or nails; no loose or missing bolts and wheels |
| 27. Vending Machines | a. Machines level with floor<br>b. Not obstructing traffic<br>c. Machines and areas around and underneath are clean<br>d. Coin-operated devices properly grounded<br>e. Machines in working order |

# PREVENTION OF STORE ACCIDENTS

**DIRECTIONS:** Read the following statements describing various situations which may occur in a store, and indicate how the situation could have been alleviated. After you have finished the activity, check with the instructor to obtain a score.

1. A small fire started in the stock room which could have been extinguished by a standard fire extinguisher located nearby. Tom, who has worked in the stock room for five months, knew the location of the fire extinguisher but was unable to operate it efficiently.

2. A fire started in the rear of a store during the rush hour of the day. A conscientious employee noticed the fire but was not sure of the proper procedures to follow, so he pulled the alarm and ran through the store yelling, "Fire!". The result was a panic by the customers and other employees which resulted in injuries.

3. Sue was on a break near a stock room and decided to take advantage of the stock room for a cigarette. Upon discarding her cigarette, a fire was started because of combustible materials stored in the stock room.

4. A department store manager instructed his subordinate to store a pile of soiled rags in a container. The rags had been used with combustible fluids. Several days later, spontaneous combustion caused a small fire in the stock room.

5. As Chad came into the store today, he noticed a few holes in the walls where someone had removed a display case. The paint around these holes was starting to peel. Display materials had been left lying on the floor and a counter glass was behind a counter. Somehow, during the dismantling of the case, a hole had been gouged into the floor. Chad decided he'd better get busy cleaning up and fixing this mess. He went downstairs to get a ladder, but the ladder was not where it belonged. Chad did find a stool, however. As he carried it upstairs, he stumbled over several boxes of merchandise on the stairs. When Chad got back upstairs to the "mess," he decided to get the glass from behind the counter. As he bent down, he steadied himself by using the handle on the counter and the handle fell off in his hand. Chad decided this just wasn't his day!

# STORE ACCIDENT PREVENTION
## Answer Guide

**DIRECTIONS:** Read the following statements describing various situations which may occur in a store, and indicate how the situation could have been alleviated. After you have finished the activity, check with the instructor to obtain a score.

*Correct Response:*

Student response to each of the situations should emphasize the importance of providing the employees of a store with information concerning fire regulations and safety procedures.

**Note:** The solutions need not be stated in any specific manner. However, the students' answers should indicate an awareness of the responsibility of the store to provide the employees with the proper information.

# F. RISK MANAGEMENT GLOSSARY

**Blockers**--Obstruct the vision of store personnel while they or a partner shoplift.

**Boosters**--Shoplifters who shove merchandise into concealed areas of parcels and/or clothing.

**Carriers**--Walk in, pick up a large piece of merchandise, remove the tags, affix a fake sales slip, and walk out.

**Diverters**--Members of a team of shoplifters who attempt to divert the attention of the store's personnel while a partner shoplifts.

**Embezzlement**--to take money or property for one's own use in violation of a trust given by an employer.

**Fashion Tag**--Used for high-value merchandise, the tag is extremely lightweight, very thin, and available with graphics that might include the store's name or logo.

**Inktag**--Can be used alone or in conjunction with an electronic surveillance system. Housed inside of a tough shell, vials of permanent ink stand ready to spill out on the merchandise whenever tag is forcefully removed.

**Internal theft**--the act of stealing from the place of employment.

**Kleptomaniac**--a person who has an uncontrollable urge to steal, especially when there is no personal need or desire for the things stolen. This condition requires medical treatment.

**Larceny**--the crime of stealing; theft by an employee.

**Price changers**--Pay for the merchandise, but only after taking a shoplifters' reduction by altering the store's price tag, switching store price tags, or removing the store's price tag and substituting realistic fakes.

**Securtag**--Tag secured to merchandise that works in conjunction with an alarm system that alerts personnel to individuals who are trying to leave premises with merchandise not paid for.

**Self-wrappers**--Use their own wrapping paper to wrap store merchandise before removing it from the store.

**Shoplifting**--a form of theft done by people who conceal merchandise in purses, shopping bags, clothing, or through other means.

# F. RISK MANAGEMENT
# GLOSSARY
## (continued)

**Signature tag**--Serves the purpose of merchandise protection while at the same time being a vehicle for price tags. Has a versatile pouch which can receive merchandise tags, indicate such items as price, size, style number, and color. It can be customized with the store's logo.

**Surveillance**--being closely observed or followed through the use of mirrors, cameras, or security personnel to deter shoplifting or embezzlement.

**Sweeper**--Brush merchandise off the counter into a shopping bag or some other type of container.

**Tempo Tag**--Similar to securtag but much smaller and lighter in weight and is used in the protection of delicate fabrics or in cases where more discreet protection is desired.

**Ultra Max**--an acoustic and magnetic tag that produces no false alarms and can be reactivated if a customer returns a product to the store.

**Walkers**--Have perfected the technique of walking naturally while carrying concealed merchandise between their legs.

**Wearers**--Try on merchandise, then wear it out of the store.

# RESOURCES

Diamond, Ellen. Fashion Retailing, Delmar Publishers, Inc., Albany, NY, 1993.

Ditzenberger, Roger and Kidney, John. Selling Helping Customers Buy, 3rd Edition, South-Western Publishing Co., Cincinnati, OH, 1992.

Harris, E. Edward, Kohns, Donald P., Meyer, Warren G., Stone, James R. III. Problems and Projects for Retail Marketing, 8th Edition, Gregg/McGraw-Hill Book Company, Atlanta, GA, 1988.

Harris, E. Edward, Kohns, Donald P., Meyer, Warren G., Stone, James R. III. Retail Marketing, 8th Edition, Gregg/McGraw-Hill Book Company, Atlanta, GA, 1988.

MarkED Resource Center, Inc., Risk Management Laps 2, 3. Columbus, Ohio.

North Carolina Department of Public Instruction, Marketing Curriculum Guide, Raleigh, NC, 1992.

# UNIT G

# PROMOTION

## G. PROMOTION

007. Explain the nature of promotion in fashion merchandising and apply selected related tasks

7.01 Explain the function of promotion in fashion merchandising
  A. Define promotion
  B. Explain the importance of promotion in the fashion merchandising process
  C. Recognize ethical behavior in promotion in fashion merchandising promotion
  D. Explain promotion / product-service and institutional promotion

7.02 Explain the types of promotion in fashion merchandising
  A. Advertising
  B. Sales promotion
  C. Personal selling
  D. Publicity / Public Relations

7.03 Explain the concept of promotional mix in fashion merchandising
  A. Define and identify the elements of the promotional mix
  B. Explain factors affecting the promotional mix
  C. Explain goals of the promotional mix

7.04 Maintain awareness of current business promotional activities in fashion merchandising
  A. Recognize current business promotional activities
  B. Examine competitor's promotional activities

7.05 Explain the role of special events in promoting apparel and accessories
  A. Explain demonstrations
  B. Explain fashion shows
  C. Explain guest appearances
  D. Explain designer / company trunk shows
  E. Explain public relations

7.06 Explain the types of advertising media and media services
  A. Define the types of media
  B. Explain advantages / disadvantages of each type of medium
  C. Explain components/elements of each type of medium
  D. Explain the role of advertising agencies and services

7.07 Explain the use of visual merchandising
  A. Explain the purposes of visual merchandising
  B. Explain the contributions of display to selling goods and services
  C. Identify the elements of visual merchandising

7.08 Explain the common types of display
  A. Explain window displays
  B. Explain interior displays
  C. Explain exhibits / trade shows
  D. Explain how the elements and principles of design influence visual merchandising

# CONTENT/TEACHING OUTLINE

## G. PROMOTION

**COMPETENCY:** 007. Explain the function of promotion in fashion merchandising and apply selected related tasks.

**OBJECTIVE:** 7.01. Explain the role of promotion.

A. Define promotion: The communicating of information about products, services, image, and ideas to influence purchase behavior **A-1, A-2**

B. Explain the importance of promotion in fashion marketing **A-3**

C. Recognize ethical behavior in promotion **A-4, A-5**

1. The Wheeler-Lea Act, amended the FTC Act in order to give the FTC responsibility for regulating all unfair and deceptive business practices.

2. "Bait and Switch" Advertising: When a business advertises a product "at a very attractive price (bait) in order to entice the consumer to purchase a higher-priced, higher-margin item (switch)."

3. "Cooling-off Rule" was published by the FTC and states: "any consumer who buys a product/service from a door-to-door salesperson (and the price is $25 or more) can cancel the purchase within 72 hours and receive full refund." The salesperson must furnish a written receipt and tell all customers of their rights regarding canceling the order and give instructions for cancellation.

4. Explain product-service and institutional promotion. **A-6, A-7**

   1. Businesses create two types of promotional messages
      a. Product or service
      b. Institutional or corporate
   2. Product promotion is used to persuade consumers to by a particular product or service
   3. Institutional/Corporate promotion is used to create a certain image of the company in the eyes of the consumer

**UNIT TITLE:** **Promotion**

**COMPETENCY:007** Explain the function of promotion in fashion merchandising and apply selected related tasks.

**OBJECTIVE:** 7.01 Explain the role of promotion

| | **ACTIVITIES** | **PLANNING NOTES/ RESOURCES** |
|---|---|---|
| **A-1** | Use transparency **"Promotion"** | Included in this unit |
| **A-2** | Use transparency **"Promotion Consists"** | Included in this unit |
| **A-3** | Have students brainstorm this question: "Why is promotion important in the fashion industry?" | |
| **A-4** | Have students research local newspapers and identify advertisements which seem to contain unethical words or claims. Have students justify their responses in oral or written form. You may wish to give the students the handout **"Regulations Concerning Ethical Promotional Practices,"** which is included in this unit. | Included in this unit |
| **A-5** | Using transparencies **"Product Promotion" and "Institutional/Corporate Promotion,"** included in this unit, ask students to distinguish between the two by providing examples of each. Build a list on the blackboard. | Included in this unit |
| **A-6** | Have students use newspapers to clip out ads from various fashion related companies. Use different days for newspapers to help in class discussion on why advertisements are heavier on certain days of the week; have students identify product and institutional/corporate promotions from newspapers, magazines, etc. Have students explain why each ad is either product or institutional. Students can make a collage of the ads on two separate bulletin boards or on posters. | |
| **A-5** | Have students read Chapter 13, **"Promotion,"** pages 185-187, Apparel and Accessories. Have students read Chapter 19, **"What is Promotion?"**, pages 204-212, Marketing Essentials, and answer Critical Thinking Question 1 on page 212. | Gregg Division/ McGraw Hill<br>Glencoe/McGraw Hill |
| | **OR** | |
| | Have students read Chapter 29, **"Promotion at Work,"** pages 300-306, Marketing Principles and Practices, and answer questions 3-7 on page 306. | Gregg/McGraw Hill |

# PROMOTION

## The Communicating of Information About Products, Services, Image and Ideas to Influence Purchase Behavior

# Promotion Consists of:

ADVERTISING

VISUAL MERCHANDISING

PERSONAL SELLING

SALES PROMOTION

SPECIAL EVENTS

PUBLICITY

# PRODUCT PROMOTION

## USED TO PERSUADE CONSUMERS

## TO BUY A PARTICULAR

## PRODUCT OR SERVICE

# INSTITUTIONAL OR CORPORATE PROMOTION

## USED TO CREATE A CERTAIN IMAGE OF THE COMPANY IN THE EYES OF THE CONSUMER

# CONTENT/TEACHING OUTLINE

## G. PROMOTION

**COMPETENCY:** 007. Explain the function of promotion in fashion merchandising and apply selected related tasks.

**OBJECTIVE:** 7.02 Explain the types of promotion including advantages and disadvantages.

A. Advertising: Any paid form of non-personal message that promotes a product, service, or idea by an identified sponsor **A - 1** **A - 2**

B. Sales promotion: Any activity that supplements advertising, personal selling, and visual merchandising **A-3, A-4**

C. Personal Selling: The one-on-one communication between a customer and a salesperson **A - 5**

D. Publicity/Public Relations: Free and voluntary mention of a company, product, or service by newspapers, magazines, and radio or television stations. **A - 6**

**UNIT TITLE:** **Promotion**

**COMPETENCY:**007 Explain the function of promotion in fashion merchandising and apply selected related tasks.

**OBJECTIVE:** 7.02 Explain the types of promotion including advantages and disadvantages.

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Use transparency **"Advertising"** | Included in this unit |
| **A-2** Have students tell advertising slogans that they are familiar with that promote fashion related items | Included in this unit |
| **A-3** Use transparency **"Sales Promotion"** | Included in this unit |
| **A-4** Have students relate personal examples of sales promotions that they have experienced. Teacher can list on the board. Sample included. | Included in this unit |
| **A-5** Use transparency **"Personal Selling"** | Included in this unit |
| **A-6** Use transparency **"Publicity"** | Included in this unit |

# ADVERTISING

**ANY PAID NONPERSONAL MESSAGE THAT PROMOTES A PRODUCT, SERVICE, OR IDEA BY AN IDENTIFIED SPONSOR**

# ADVERTISING SLOGANS

| | |
|---|---|
| Master the moment | MASTERCARD |
| Fashion comes to life | J. C. Penney |
| You can count on me | SEARS |
| You're the reason | Belk |
| Just what you're looking for | Uptons |
| Fashion Bug fits your life | Fashion Bug |
| Why pay more? | Payless Shoes |
| Nothing beats a great pair of legs | L'eggs Hosiery |
| Gentlemen prefer? | Hanes Hosiery |
| Just Do It! | Nike |
| Life is short . Play hard! | Reebok |
| Button your fly | Levi |
| Make a statement | Exclamation Perfume |
| Makes you feel like a natural woman | Chic Jeans |
| Get in gear | L. A. Gear |
| Jeans that fit | Lee Jeans |

# SALES PROMOTION

Any activity that
supplements
advertising, personal selling,
and
visual merchandising

# Examples of Sales Promotion

Hosiery Club...buy twelve pairs, get one free

20 % off one regular priced item (coupon in newspaper)

$10.00 off coupon for $50.00 purchase (limited time period) in national magazine

Guess T-shirt with purchase of Guess jeans

Fragrance samples in cosmetics department

Bonus cosmetics pack with $25.00 purchase

Fragrance spraying by store representatives

$2.00 rebate with purchase of Hanes underwear

Sportsbag with purchase of athletic shoes

Rub-off mystery coupon with percentage towards purchase

Register-to-win Myrtle Beach golf package in menswear department

Kidsclub Advantage Club

Register-to-win cruise in the swimwear section

Register-to-win lingerie trousseau and china pattern at Bridal Fair

25% off all items of a particular brand...example (Duckhead)

# Personal Selling

## One-on-one communication between a customer and a salesperson.

# Publicity

Free and voluntary mention of a company, product, or service by newspapers, magazines, and radio or television stations.

# CONTENT/TEACHING OUTLINE

## G. PROMOTION

**COMPETENCY:** 007. Explain the function of promotion in fashion merchandising and apply selected related tasks.

**OBJECTIVE:** 7.03. Explain the concept of promotional mix.

A. Define and identify the elements of the promotional mix
   1. Promotional mix: The combining of different promotional methods to increase the likelihood that customers will want to stop, shop, and buy. **A-1**

   2. Elements of the mix **A-2**
      a. Advertising
      b. Visual merchandising
      c. Personal selling
      d. Sales promotion
      e. Special events
      f. Publicity

B. Explain factors affecting the promotional mix **A-3**
   1. Good/service or idea
      a. Type of product
      b. Examples: convenience goods, shopping goods, specialty goods
   2. Product nature
      a. Inexpensive; self-service products
      b. Technical; expensive; requiring installation; requiring demonstration
   3. Stage of product life cycle
      a. Pioneering/introduction - promotion attempts to inform customers
      b. Growth - promotion becomes competitive
      c. Maturity - promotion attempts to focus on the differences in competing products
      d. Decline - promotion is sparse, less money is spent on promoting declining products
   4. Product's market
      a. Type of consumer - personal or industrial
      b. Number of consumers
      c. Geographical location of consumers
   5. Distribution system
      a. Direct channels
      b. Indirect channels
   6. Product's company
      a. Historical perspective - what has been successful in the past
      b. Available funds - a key factor in the selection of the promotional mix
      c. Size of sales force
   7. Competition
      a. Competing firms often use similar promotional mixes
      b. Competing businesses tend to follow the leader

# CONTENT/TEACHING OUTLINE

## G. PROMOTION
(continued)

**COMPETENCY:** 007. Explain the function of promotion in fashion merchandising and apply selected related tasks.

**OBJECTIVE:** 7.03. Explain the concept of promotional mix.

| | |
|---|---|
| C. Explain goals of the promotional mix | **A-4** |
| 1. To inform | |
| 2. To persuade | |
| 3. To remind | |
| 4. To sell! | |
| D. Establishing a promotional plan | |
| 1. Promotional objectives | **A-5** |
| 2. Developing a promotional budget | **A-6** |
| 3. The promotional schedule | **A-7** |
| 4. Selecting merchandise to be promoted | **A-8** |
| 5. Selecting the promotional method or methods | **A-9** |
| 6. Evaluating the effectiveness of the promotional mix | **A-10** |

**UNIT TITLE:** **Promotion**

**COMPETENCY:**007 Explain the function of promotion in fashion merchandising and apply selected related tasks.

**OBJECTIVE:** 7.03 Explain the concept of the promotional mix.

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A-1** | Use transparency **"Promotional Mix"** | Included in this unit |
| **A-2** | Use transparency **"Elements of the Mix"** | Included in this unit |
| **A-3** | Use transparency **"Factors Affecting the Mix"** | Included in this unit |
| **A-4** | Use transparency **"Goals of the Promotional Mix"** | Included in this unit |
| **A-5** | Use transparency **"Establishing A Promotional Plan"** | Included in this unit |
| **A-6** | Use transparency **"Promotional Objectives"** | Included in this unit |
| **A-7** | Have students complete **"What's the Purpose?"**, page 187, Apparel and Accessories. | Gregg/McGraw Hill |
| **A-8** | Have students complete **"Prepare the Budget"**, page 189, Apparel and Accessories. | Gregg/McGraw Hill |
| **A-9** | Have students, working in small groups, to decide on the promotional mix for *The Mark of Fashion.* | Included in this unit |
| **A-10** | Have students prepare a promotional calendar for any month of the current year for *The Mark of Fashion.* Teacher will need to supply blank calendar months. | Sample included in this unit |

# Promotional Mix

Combining different promotion methods to increase the likelihood that customers will want to stop, shop, and buy.

# Elements of the Mix

Advertising

Visual Merchandising

Personal Selling

Sales Promotion

Special Events

A - 3

# Factors Affecting the Mix

Good/Service or Idea

Product Nature

Stage of Product Life Cycle

Product's Market

Distribution System

Product's Company

Competition

A - 4

# Goals of the Mix

***...to Inform***

***...to Persuade***

***...to Remind***

***...to Sell***

A - 5

# Establishing a Promotional Plan

Determine the promotional objective

Develop the promotional budget

Establish the promotional calendar

Select the merchandise to be promoted

Select the promotional method or methods

Assist in preparing the promotion

Coordinate the promotional mix

Evaluate the effectiveness of the promotional mix

# Promotional Objectives

Let the customer know that the store has the latest fashion in stock

Generate store traffic during slow selling times

Encourage customers to come to the store during a major sale period

Attract new customers to the store

Encourage customers to buy prior season merchandise

Educate customers on how to wear or accessorize new fashions

# Promotional Objectives

(continued)

Pre-sell customers so salespeople have an easier time closing sales

Build and maintain a particular image (such as fashion, quality, low prices, superior service)

Build customer goodwill

Encourage customers to shop at a new location

# Planning a Promotional Mix

## Description of the Project:

In this activity, you will be working in small groups to develop a promotional mix for *The Mark of Fashion*. Below are specific instructions to guide you in developing the mix. Note that each of the instructions also represents a section to be included in your group's final report.

## Instructions

1. Create and provide a general description of *The Mark of Fashion* for which the promotional mix is being designed. Include an explanation of the type of business, its size, its location and the types of goods and services it sells.
2. Describe the nature of the market served by the business. This information may be hypothetical but should include the number and types of customers, their location and a brief description of competition in the market from other businesses.
3. Set the promotional goals or objectives. These may be to promote either the company's image or the sale of its goods and/or services.
4. Identify the major forms of promotion to be used (advertising, personal selling, publicity, and/or sales promotion). Explain your reasons for selecting the method or combination of methods to be used.
5. Describe the specific activities to be carried out for each of the promotional methods chosen. In addition to describing the activities, provide drawings, sketches, and posters. Use examples whenever possible (especially appropriate for displays, advertisements and sales promotional devices).
6. By researching in the library, contacting local radio and television stations and/or local newspapers and magazine offices, etc., attempt to find out as much as possible about the costs of your promotional mixes. Include in your report a description of the projected costs of your activities (general estimates are acceptable).
7. Briefly discuss your opinions as to the likelihood of the promotional mix's achieving the stated goals or objectives of your company. In other words, discuss the mix's chances for success.
8. Submit a final group report to the class.

* Taken from MarkEd Promotion LAP #1, Promotional Mix *

A-10

# Promotional Calendar for *The Mark of Fashion*

| | |
|---|---|
| Display window captioned ***"RED" SHE SAID.*** | FEB 1-13 |
| Mail out flyer to VIP customers concerning special 25% off purchase of the new spring fashions for the three day period, February 11, 12, 13. | FEB 1 |
| Participate in the Heart Society Luncheon / Fashion Show by providing 3 model outfits | FEB 9 |
| Register to win Christian Dior suit and register to win a romantic dinner for two at T-Bone's while shopping | FEB 8-13 |
| Ad in Sunday newspaper directed toward men:<br>Caption: "Let Cupid Point You In Our Direction" | FEB 7 |
| Change caption in display windows to ***"PAINT THE TOWN RED"*** | FEB 15 |
| Presidents' Day Sale: 20% off purchase, one day only | FEB 15 |
| Washington's Birthday Sale. Reach hand in fishbowl for dollar amount off purchase | FEB 22 |
| Ad in Thursday newspaper,**"New Spring Fashions Arriving Daily"** | FEB 25 |

# CONTENT/TEACHING OUTLINE

## G. PROMOTION

**COMPETENCY:** 007. Explain the function of promotion in fashion merchandising and apply selected related tasks.

**OBJECTIVE:** 7.04. Maintain awareness of current business promotional activities

A. Recognize current business promotional activities **A - 1**

B. Recognize competitor's promotional activities **A - 2**

**UNIT TITLE:** **Promotion**

**COMPETENCY:**007 Explain the function of promotion in fashion merchandising and apply selected related tasks.

**OBJECTIVE:** 7.04 Maintain awareness of and examine current business promotional activities.

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Have students complete **"Recognizing Current Promotional Activities"** included in this unit. Use the following businesses (depending on your location) for the activity. | Included in this unit |

**APPAREL and ACCESSORY STORES**

Dillards
J. C. Penney
Goody's
The Limited
Julie's
Ormonds
The Gap
UPTONS
Dress Barn
SEARS
Belk
Paul Harris
Learners
Maurices

**DISCOUNT STORES**

Walmart
K Mart
Target
T. J. Maxx

MAKE SURE YOU HAVE STUDENTS ANALYZING COMPETING BUSINESSES.

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| A-2 Have students complete **"Getting a Piece of the Pie"** which is included in this unit. Have students work independently or in groups to answer the questions listed. Use the following companies or brands for the exercise. | Included in this unit |

Sears
Lee
Nike
Maybelline
Brooks
Belk
Guess
Reebok
Revlon
Learners
J. C. Penney
Levi's
Adidas
Covergirl
The Limited Express

Once they have completed the sheet, the teacher may lead a class discussion on how these companies or these brands compete with those looking to get their business. Make sure you discuss Question E regarding suggestions for a new company.

## RECOGNIZING CURRENT PROMOTIONAL ACTIVITIES

For the company assigned, complete the following questions.

Company/Product Name ______________________

A. What advertising activities does this company have?

1. ______________ 3. ______________

2. ______________ 4. ______________

B. Identify the personal selling activities used by this company.

1. ______________

2. ______________

C. List publicity and/or public relations activities used by this company.

1. ______________

2. ______________

D. What are the sales promotion activities employed by this company?

1. ______________

2. ______________

E. Why does this company use this combination of advertising, personal selling, publicity and/or sales promotion activities?

1. ______________

2. ______________

F. If the promotion budget were reduced, what one promotional activity would you eliminate and why?

______________

______________

______________

G. What is your personal perception of this business/product?

______________

______________

# GETTING A PIECE OF THE PIE

Complete the following questions regarding promotion for a business or product identified by your instructor. Prepare to share your responses with the class.

Name of Business: ____________________

A. In what media does this company advertise? (list as many as you can)

1. ____________________ 4. ____________________
2. ____________________ 5. ____________________
3. ____________________ 6. ____________________

B. Why does this company use these media to promote their business?

____________________

____________________

C. Identify two companies or brands which are major competitors with this company or brand.

____________________

____________________

D. Through promotion, how do these companies or brands compete with the other competitors?

Competitor 1: ____________________

____________________

Competitor 2: ____________________

____________________

E. If a new company or business would try to enter the market, what suggestions would you give that company or brand?

1. ____________________
2. ____________________
3. ____________________

# CONTENT/TEACHING OUTLINE

## G. PROMOTION

**COMPETENCY:** 007. Explain the function of promotion in fashion marketing and apply selected related tasks.

**OBJECTIVE:** 7.05. Explain the role of special events in promoting apparel and accessories.

A. Explain a special event **A-1 A-2**
*Special event*: any activity that enhances crowd attraction, customer loyalty and adds to the excitement of the selling day.

B. Explain a demonstration **A-3**
*Demonstration:* showing customers how to wear or use a product.

C. Explain fashion shows **A-4 A-5 A-6**
1. *Informal fashion show*: loosely put together collection of styles, may or may not have a theme, some commentary may be used. This type of fashion show is often done at a luncheon or in a department (such as junior wear). Music and choreography are low-key.
2. *Formal fashion show:* most glamourous form of sales promotion. Full-scale production with choreography, sound, scenery, and commentator. the show has a theme which links the different scenes together. This type of show usually has store sponsors. It could be produced as an annual event and it might be a fundraiser.

D. Explain a guest appearance **A-7**
*Guest appearance:* celebrity or well-known personality makes an appearance at a store, mall, etc. to promote a new product bearing his/her name/signature or to add to the excitement and attendance of a special event, such as a grand opening.

E. Explain designer/company trunk shows **A-8**
*Designer/company trunk show:* exclusive designer or vendor representatives show customers samples of the new merchandise line. They may or may not take special orders.

F. Explain public relations activities **A-10**
1. *Public relations:* any activity designed to create goodwill towards a business.
2. Types of public relations
   a. *Employee relations:* Successful businesses have loyal and well-motivated employees who feel they are important to the company. A public relations staff works to design many programs that foster such attitudes. Some examples are: job training, newsletters, open-door policies with management, promotion from within, employee suggestion programs and awards for improvement in performance.
   b. *Customer relations:* Courtesy, helpfulness, interest, tolerance, and friendliness bring customers back. Many firms go further than just friendliness and courtesy. They offer shoppers special services and amenities in order to maintain good customer relations. These services

**UNIT TITLE:** **Promotion**

**COMPETENCY:**007 Explain the function of promotion in fashion merchandising and apply selected related tasks.

**OBJECTIVE:** 7.05 Explain the role of special events in promoting apparel and accessories.

| | ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|---|
| **A-1** | Use transparency **"Special Events"** | Included in this unit |
| **A-2** | Have students divide into small teams and come up with as many creative special events as possible. Each team will report to the class. | Included in this unit |
| **A-3** | Have students participate in a demonstration in the class. Suggestions: Hoe to tie a tie, how to take seven basic garments and make them into 15 different outfits, how to wear long hair in five different styles... be creative...*teacher will need to compile a list of suitable demonstration ideas.* | |
| **A-4** | Invite a color analyst, Beauticontrol representative, cosmetic representative to class to do a makeover. | |
| **A-5** | Call/visit local department stores and suggest that merchants use your students in freeze modeling. Encourage students to try out for teen boards, debutante functions, church fashion shows, etc. | |
| **A-6** | Have students organize/participate in a formal fashion show. | *Optional activity*<br>Included in Section H of this guide. |
| **A-7** | Have students compile a list of celebrities who have their own product. Example: Michael Jordan and Air Jordans. Have students compare lists. | |
| **A-8** | Encourage students to watch for newspaper listings of trunk shows at major stores. Contact stores to see if it is possible to obtain a video. | |
| **A-9** | Have students read **"Publicity and Public Relations"**in Marketing Essentials, p.251. Complete end-of-chapter activities. | Glencoe/McGraw Hill |
| **A-10** | Have students read p. 261 from Fashion: Concept to Consumer | Glencoe/McGraw Hill |

# CONTENT/TEACHING OUTLINE

## G. PROMOTION
(continued)

**COMPETENCY:** 007. Explain the function of promotion in fashion marketing and apply selected related tasks.

**OBJECTIVE:** 7.05. Explain the role of special events in promoting apparel and accessories.

include: child care, gift wrapping, delivery, customer advisory boards, personal shoppers, consumer affairs specialists. **A-11, A-12, A-13**

c. *Community relations:* These are activities a business uses to acquire or maintain the respect of the community. Some community relations activities include: sponsoring Little League teams, scholarship programs, bloodmobiles and making donations to local charities.

G. Explain types of publicity **A-14, A-15**

1. *News release:* most common, usually a single page of typewritten copy containing fewer than 300 words. Contains company's name, address, telephone number, and contact person.
2. *Captioned photograph:* a photograph with a brief description that explains the picture's content.

**UNIT TITLE:** **Promotion**

(continued)

**COMPETENCY:**007 Explain the function of promotion in fashion merchandising and apply selected related tasks.

**OBJECTIVE:** 7.05 Explain the role of special events in promoting apparel and accessories.

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-11** Have students complete **"Make It an Event"**, p. 198, in Apparel and Accessories. | Glencoe/McGraw Hill |
| **A-12** Have students compile a list of suggestions that they believe would help to improve employer/ employee relations. This could lead to an interesting class discussion, especially if the students work. | |
| **A-13** Have students make a list of activities in their school/community in which a local business could become involved. Example: Local business-person might serve as a tutor or a business might give coupons for free items for perfect attendance. | |
| **A-14** Have students write a publicity notice for a special school function, such as a fashion show, a dance, etc. | |
| **A-15** Have students complete **"Special Event Ideas"**. | Included in this unit. |

# SPECIAL EVENTS

Seminars

Celebrity Visits

Fashion Shows

Teen Boards

Bridal Fairs

A-15

# SPECIAL EVENT IDEAS

For each of the occasions below, describe a special event that you feel would be appropriate.

| OCCASION | SPECIAL EVENT IDEA |
|---|---|
| Back-to-school | |
| Secretary's Day | |
| Easter | |
| Baby Sale | |
| Graduation | |
| Mother's Day | |
| Prom Time | |
| Semi-Annual Foundation Sale | |
| Fourth of July | |
| New line of sports clothing in athletic department | |

# CONTENT/TEACHING OUTLINE

## G. PROMOTION

**COMPETENCY:** 007. Explain the function of promotion in fashion marketing and apply selected related tasks.

**OBJECTIVE:** 7.06. Explain the types of advertising media and media services.

A. Define the types of media
  1. Printed media
    a. Types
      aa. newspapers
      bb. magazines
      cc. direct mail
      dd. signs
      ee. billboards
    b. Printed media advertisements are done in written form
    c. Are among the oldest types of advertising
    d. Are still among the most effective
  2. Broadcast media
    a. Radio
    b. Television
  3. Direct Mail: sent by businesses directly to prospective customers
  4. Out-of-home media
    a. billboards
    b. outdoor signs
    c. posters
    d. marquees

B. Explain advantages/disadvantages of each type of medium.

C. Explain components/elements of each type of medium.

D. Explain the role of advertising agencies and other services.

**UNIT TITLE:** **Promotion**

**COMPETENCY:**007 Explain the function of promotion in fashion merchandising and apply selected related tasks.

**OBJECTIVE:** 7.06 Explain the types of advertising media and media services.

| | **ACTIVITIES** | **PLANNING NOTES/ RESOURCES** |
|---|---|---|
| **A-1** | Use handout **"Advantages / Disadvantages of Media"** | Included in this unit |
| **A-2** | Read / distribute **"Components / Elements of Each Type of Medium"** | Included in this unit |
| **A-3** | Have students work in small groups as if they were employed by an advertising agency to create an ad for a client; teacher might help to suggest a fashion product | |

# ADVANTAGES / DISADVANTAGES OF MEDIA

## PRINT MEDIA

### *Newspaper*

| Advantages | Disadvantages |
|---|---|
| Flexibility | Short life |
| Timeliness | Poor reproduction quality |
| Frequency of exposure | Small "pass-along" rates |
| High reader interest | High waste circulation |
| High believability | Competitive environments |
| Low cost | |

### *Magazine*

| Advantages | Disadvantages |
|---|---|
| Audience selectivity | Lack of penetration |
| Credibility/prestige | Inflexibility |
| High-quality reproduction | Lack of immediacy |
| Long life | High cost |

## BROADCAST MEDIA

### *Radio*

| Advantages | Disadvantages |
|---|---|
| Low cost | Lack of prestige |
| Selectivity | Short life |
| Flexibility | Shared audience attention |
| Local personalities | Audio-only presentation |

### *Television*

| Advantages | Disadvantages |
|---|---|
| Large audience | High absolute cost |
| Attention-grabbing ability | High degree of clutter |
| Sensory appeal | Short message life |
| Low cost per exposure | Time limitations |
| Personal appeal | Low audience selectivity |
| Flexibility | Ignored messages |

## DIRECT MAIL

| Advantages | Disadvantages |
|---|---|
| Audience selectivity | Potentially high cost |
| Flexibility | Lack of editor matter |
| Personalization | Negative image |
| Easily measured performance | |

# ADVANTAGES / DISADVANTAGES OF MEDIA
(continued)

## OUT-OF-HOME MEDIA

### *Outdoor*

| Advantages | Disadvantages |
|---|---|
| Flexibility | Brevity of exposure |
| High repeat exposure | Limited message length |
| Low cost per exposure | Limited selectivity |
| Ability to reach people on-the-go | Tends to attract criticism |
| Closeness to point-of-purchase | |

### *Transit*

| Advantages | Disadvantages |
|---|---|
| Low cost | Limited target |
| Geographic flexibility | Lack of prestige |
| Large and captive audience | |
| Message length | |

# COMPONENTS / ELEMENTS OF EACH TYPE OF MEDIUM

1. **Print Media**
   Includes newspapers and magazines, direct mail pieces, signs and billboards.
   Print media advertisements are done in written form. They are among the oldest types of advertising and are still are among the most effective.

2. **Broadcast Media**
   Includes radio and television.

3. **Direct Mail**
   As the name suggests, this form of media is sent directly to prospective customers.

4. **Out-of-Home Media**
   Includes billboards, outdoor signs, posters and marquees.

5. **Other Media**
   Specialty advertising, directory advertising, and motion picture advertising

# CONTENT/TEACHING OUTLINE

## G. PROMOTION

**COMPETENCY:** 007. Explain the function of promotion in fashion merchandising and apply selected related tasks.

**OBJECTIVE:** 7.07. Explain the use of visual merchandising in fashion merchandising

A. Explain the purposes of visual merchandising **A - 1**
  1. Helps build the store image **A - 2**
  2. Shows merchandise in use
  3. Attracts customers and creates interest
  4. Invites purchases of goods and/or services
  5. Assists advertising and selling

B. Explain the contribution of display to selling goods and/or services **A - 3**
  1. Attracts customer attention
  2. Stimulates customer interest
  3. Instills customer desires
  4. Convinces customer that they want to own product (conviction)
  5. Moves the customer towards a buying decision (action)

C. Identify the elements of visual merchandising **A - 4**
  1. Storefront **A - 5**
    a. Marquees **A - 6**
    b. Entrances **A - 7**
    c. Window displays **A - 8**
  2. Store layout **A - 9**
  3. Store interior
  4. Interior displays **A - 10**

D. Explain the use of mannequins in visual merchandising

**UNIT TITLE:** **Promotion**

**COMPETENCY:**007 Explain the function of promotion in fashion merchandising and apply selected related tasks.

**OBJECTIVE:** 7.07 Explain the of visual merchandising

| **ACTIVITIES** | | **PLANNING NOTES/ RESOURCES** |
|---|---|---|
| **A-1** | Have students read Unit 14, **"Visual Merchandising"**, pages 200-215 in Apparel and Accessories | Glencoe/McGraw Hill |
| **A-2** | Use transparencies **"Display"** and **"Visual Merchandising"** | Included in this unit |
| **A-3** | Read pages 240-248, **"Visual Merchandising and Display"** from Marketing Essentials | Glencoe/McGraw Hill |
| **A-4** | Have students complete **"Plan a Related Display"** from page 212 in Apparel and Accessories | Glencoe/McGraw Hill |
| **A-5** | Have students read pages 5-10 in Fashion: Contemporary Visual Merchandising | Glencoe/McGraw Hill |
| **A-6** | Have students read pages 52-56 in Fashion: Contemporary Visual Merchandising | Glencoe/McGraw Hill |
| **A-7** | Have students read pages 103-108 in Fashion: Contemporary Visual Merchandising | Glencoe/McGraw Hill |
| **A-8** | Have students use magazines to find pictures of displays featuring monochromatic, analogous, or complementary color schemes | |
| **A-9** | Using magazines, have students find examples of formal and informal balance and proportion | |
| **A-10** | Have students create their own color wheel using crayons, colored pencils, markers, or paint | |

A - 2

# Display

## The visual presentation of merchandise

# Visual Merchandising

**All the parts of a store that customers see: The store's interior and exterior design, it's fixtures, paint, and wall coverings; carpet, lighting, merchandise, fixtures, mirrors, merchandise displays, and department layout.**

# CONTENT/TEACHING OUTLINE

## G. PROMOTION

**COMPETENCY:** 007. Explain the function of promotion in fashion merchandising and apply selected related tasks.

**OBJECTIVE:** 7.08. Explain the common types of displays.

A. Describe types of window displays **A-1**
   1. Elevated **A-2**
   2. Shadow box **A-3**
   3. Corner **A-4**
   4. Island
   5. Open-back
   6. Closed-back
   7. Semi-closed back

B. Describe types of interior displays **A-5**
   1. Open **A-6**
   2. Closed
   3. Built-up (platform)
   4. Shadow box
   5. Ledges
   6. Flying
   7. Architectural (model rooms)
   8. Point-of-purchase
   9. Store decorations (coincides with a holiday)
   10. Types of self-selection displays and fixtures **A-7**
      a. Shelves
      b. Glass cubes
      c. Tables
      d. Round racks
      e. Quad merchandiser
      f. Modular fixture
      g. T-stand
      h. Foot form
      i. Blouse form
      j. Handbag displayer
      k. Millinery displayer
      l. Head form
      m. Jewelry displayer

C. Explain exhibits / trade shows **A-8**
   1. Home shows
   2. Specialty shows

**UNIT TITLE:** **Promotion**

**COMPETENCY:**007 Explain the function of promotion in fashion merchandising and apply selected related tasks.

**OBJECTIVE:** 7.08 Explain the common types of displays.

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-1** Have students read pages 32-44 in Fashion: Contemporary Visual Merchandising, **"Storefronts, Window Structures, Interiors, and Fixturing** | Glencoe/McGraw Hill |
| **A-2** Have students complete **"Discussion Questions"**, page 45 from Fashion: Contemporary Visual Merchandising | Glencoe/McGraw Hill |
| **A-3** Have students complete **"Case Problem #2"**, page 46 from Fashion: Contemporary Visual Merchandising | Glencoe/McGraw Hill |
| **A-4** Have class discussion and show students pictures of window displays. Ask students why each type of window was chosen. Teacher will need to prepare pictures. Local major retailers and mall merchants will help to supply pictures. | |
| **A-5** Have students visit area stores and compare types of displays. Ask them to report and compare findings in class. | |
| **A-6** Have students complete **"Visual Merchandising"**, page 88, Marketing Essentials, Student Activity Workbook. | Glencoe/McGraw Hill |
| **A-7** Have students read pages 201-203 in Apparel and Accessories. | Glencoe/McGraw Hill |
| **A-8** Have students prepare a ***DECA*** exhibit for the library, the classroom, or vocational showcase. | |

# CONTENT/TEACHING OUTLINE

## G. PROMOTION

(continued)

**COMPETENCY:** 007. Explain the function of promotion in fashion merchandising and apply selected related tasks.

**OBJECTIVE:** 7.08. Explain the common types of displays.

| | | |
|---|---|---|
| D. | Explain how the elements and principles of design influence visual merchandising | **A-9** |
| E. | Describe the types of mannequins used in display | **A-10** |
| | 1. Traditional human forms | **A-11** |
| | 2. Stylized human forms | **A-12** |
| | 3. Futuristic human forms | **A-13** |
| | 4. Representational forms | |

**UNIT TITLE: Promotion**

**COMPETENCY:**007 Explain the function of promotion in fashion merchandising and apply selected related tasks.

**OBJECTIVE:** 7.08 Explain the common types of displays.

**(continued)**

| ACTIVITIES | PLANNING NOTES/ RESOURCES |
|---|---|
| **A-9** Have students read pages 52-56 in Fashion: Contemporary Visual Merchandising | Glencoe/McGraw Hill |
| **A-10** Have students create a dispaly for the classroom if display case or mannequin is available. An alternative to this would be to create a bulletin board using some of the principles of dispaly, such as color. | |
| **A-11** Have students complete activity **"Build A Department"**, pages 214-215 in Apparel and Accessories. | |
| **A-12** Have students do activity #2, page 18, **"Themes and Settings"**, Instructor's Guide, Fashion: Contemporary Visual Merchandising | Glencoe/McGraw Hill |
| **A-13** Have students complete **"Creating Display Themes"** | Included in this unit |

# CREATING DISPLAY THEMES

The purpose of display is to sell merchandise. Once the merchandise to be displayed has been selected, an idea on how best to present that merchandise must be created. After a display idea has been developed, it may be described in a phrase referred to as the "theme' of the display. The theme, like the idea it describes, must be clear, concise, creative, and attention-getting. The following are examples of themes which may be used to describe display ideas.

| | |
|---|---|
| *"Splash Into Summer"* | a display for swimwear |
| *"Put Your Best Foot Forward"* | a display for shoes |
| *"How The West Is Worn"* | a display of western inspired fashions |
| *"Diamonds Are A Girls Best Friend"* | a jewelry display |
| *"Winnie The Pooh And You"* | a display for the children's department |

Merchandise to be displayed is given in the left-hand column. For each kind of merchandise, indicate a display idea and a possible theme for the sign.

| DISPLAY MERCHANDISE | DISPLAY IDEA | POSSIBLE THEME |
|---|---|---|
| Blue Jeans | | |
| Winter Coats | | |
| Perfume | | |
| Bath Towels | | |
| Dresses | | |

# UNIT G: PROMOTION
## GLOSSARY

**ADVERTISING:** Any paid form of non-personal presentation of ideas, goods or services.

**ADVERTISING AGENCY:** A business that plans an advertising campaign for a product or service, could include such things as creating a logo or symbol, a jingle, copy, and commercials.

**ARCHITECTURAL DISPLAY:** Consists of model rooms that allows customers to see how merchandise might look in their homes.

**BAIT & SWITCH:** A business advertises a product at a very attractive price in order to entice the consumer into the store and then through high-pressure selling techniques, tries to persuade the customer to buy a higher priced item.

**BROADCAST MEDIA:** Includes radio and television.

**CLOSED-BACK DISPLAY:** An encased display which allows customers to see but not handle merchandise.

**CORNER DISPLAY:** Allows two-sided exposure.

**DEMONSTRATION:** Showing how to use or wear a product.

**DESIGNER/MANUFACTURERS' TRUNK SHOWING:** exclusive designer or vendor representative shows customers samples of the new line.

**DIRECT MAIL:** Sent by businesses directly to prospective customers.

**DISPLAY:** Visual presentation of merchandise.

**FORMAL FASHION SHOW:** Most glamorous form of sales promotion. Full scale production with choreography, sound, scenery and commentator. This show has a theme which links the whole show together.

**FUTURISTIC HUMAN FORM:** Mannequins that retain a resemblance to the human body but their proportions, finishes, and hair might be quite different. These mannequins might have, for example, a red finish for an ultra modern look.

**GUEST APPEARANCE:** Celebrity or well-known personality makes an appearance at a store or mall to promote a product bearing his/her name or to add to the excitement of a special event.

**INFORMAL FASHION SHOW:** Loosely put together collection of styles, where music and choreography are very low key. This is the type of fashion show done at a luncheon or in a department of a store.

**INTERIOR DISPLAY:** Encourages customers to buy when they are in the store; they generate one out of every four sales. There are five types of interior displays...closed, open, architectural, point-of-purchase, and store decorations.

# UNIT G: PROMOTION
## GLOSSARY
(continued)

**ISLAND DISPLAY:** Similar to platforms except that they are stationary and are planned in the preliminary layout of the store. They are most often located near escalators, elevators, the entrances to important shops, and other high-traffic areas. The island area relates to the seasonal trim and theme.

**LEDGES:** Display area recessed into the wall above a set of shelves. Also, the display area on the top of a center unit in a selling area.

**MARQUEE:** A sign that is used to display the store's name.

**MEDIA:** Forms of communication to consumers, includes broadcast, print, etc.

**MODELS' PARADE:** A chance for the audience to see the entire cast of models who were in a fashion show.

**OPEN-BACK DISPLAY:** Retailers use these for two reasons: 1. The entire store can be visible to the consumer from the outside and 2. Answers the need to feature conventional window displays. Drawbacks...open backs sometimes "invite" customers to handle the merchandise on display and can become unkempt and, on occasion, merchants have found children romping through such windows, knocking over fixtures and merchandise and causing damage.

**OUT-OF-HOME MEDIA:** Includes billboards, outdoors signs, posters and marquees as well as transit advertising.

**PERSONAL SELLING:** A planned, personalized communication which is used to influence purchases.

**PLATFORMS:** Used to distinguish a display from the normal floor of a department store. They areusually elevated, either rectangular or round, and are used to highlight merchandise in different areas of the store.

**POINT-OF-PURCHASE DISPLAY:** Open displays designed primarily to promote impulse purchases. They are usually supplied by a product manufacturer for use at or near the point of sale (cashiers, cash registers, etc.) Examples of items are candy and gum, panty hose, etc.

**PRINT MEDIA:** Newspapers, magazines, mail pieces, and signs.

**PROMOTION:** The communicating of information about products and services, images, and ideas to influence purchase behavior.

**PROMOTIONAL MIX:** Combining different promotional methods to increase the likelihood that customers will stop, shop and buy.

**PUBLICITY:** Free and voluntary mention of a company, product, or service by newspapers, radio, television and sometimes magazines.

# UNIT G: PROMOTION

## GLOSSARY

### (continued)

**QUAD MERCHANDISER:** Four-sided fixture used to display coordinates; each arm should hold one color or style.

**REPRESENTATIONAL FORM:** A mannequin that does not represent the human form; the figures are often suitable for unisex usage. Unique materials such as steel piping and plexiglas are used.

**ROUND RACKS:** Circular rack holding one type of merchandise. The merchandise is usually arranged by color in a counterclockwise direction and is sized small to large.

**SALES PROMOTION:** Promotional activities other than advertising, personal selling and publicity which stimulate purchases.

**SELF-SELECTION DISPLAY:** These displays include the shelves, tables, counters, and fixtures inside a store that hold the merchandise selection. These displays are designed to allow customers to handle the merchandise.

**SHADOWBOX:** Small, glass enclosed case built into the wall; usually located in high traffic areas so merchandise featured receives maximum customer exposure.

**SPECIAL EVENTS:** Any activity that enhances crowd attraction, customer loyalty, and adds to the excitement of the selling day.

**STORE LAYOUT:** Refers to the way floor space is allocated to facilitate sales and serve the customer. There are four different types of space. **1.** Selling space is assigned for interior displays, sales demonstrations and sales transactions. **2.** Merchandise space is allocated to items that are kept in inventory. **3.** Personnel space is assigned to store employees for lockers, lunch breaks, and restrooms. **4.** Customer space is assigned for the comfort and convenience of the customer. Such space may include a restaurant, dressing rooms, and lounges.

**STYLIZED HUMAN FORMS:** Mannequins that follow traditional lines but offer a change of pace. *Examples:* A skintone finish other than human flesh, a brush stroke body surface, or hair that is sculpted to give a clay-like feeling and sleek appearance.

**TRADITIONAL HUMAN FORMS:** Regular mannequins that are serviceable for many types of attire. Through the use of different wigs, makeup, arm and leg positions, these mannequins can be transformed to create many different impressions from business to sportswear.

**VISUAL MERCHANDISING:** Includes all the parts of a store that customers see: the store's interior and exterior design, its fixtures, paint and wall coverings, carpet, lighting, mirrors, merchandise displays and department layout.

**WINDOW DISPLAY:** Designed to capture the attention of people passing on the street or inside the mall and persuade them to come into the store. Some of the types of window displays include: Parallel-to-sidewalk, corner, open-back, angled, and arcade.

# PROMOTION UNIT PROJECT

Your group is responsible for designing a promotion plan for one of the products listed below. Acting as the ad agency, you will submit the written plan and will present the plan to the company Board of Directors. During this project, you will be exposed to the following competencies and skills: allocating time, money and materials, working on teams, teaching others, understanding social systems, designing or improving systems, applying technology to specific tasks, reading, writing, speaking, thinking creatively, making decisions, solving problems, seeing things in the mind's eye, reasoning, individual responsibility, sociability, and self-management.

1. **SIMPLICITY**- A new fresh and natural fragrance for the modern woman

2. **GUY**- A new brand of denim jeans

3. **MOURNING SKY**- A new athletic shoe for Hornets player Alonzo Mourning

4. **FANTASTIC FINALES**- A new line of formals/bridal gowns

5. **LAVISH**- A new line of cosmetics

## GUIDELINES: OUTLINE OF WRITTEN PROJECT REQUIREMENTS BY SECTION:

I. Identify product to be promoted
    A. Description of product including image desired
    B. Identify target market of the promotional campaign
II. Make promotional mix decisions
    A. Identify the promotional mix for your product
    B. Support your decisions based on the factors affecting the promotional mix
    C. Identify the goals of your promotional campaign; include how your choice of promotional mix elements will help you achieve these goals.
III. Provide details on specific promotional activities. Indicate why the activity will be an effective way to promote your product.
    A. Publicity/Public Relations Activities
    B. Advertising Activities
        1. Identify the type(s) of media to be used
        2. Support your choice(s) of media.
    C. Personal Selling
        1. Identify outlet(s) through which your product will be sold and justify

# PROMOTION UNIT PROJECT
## (continued)

D. Sales Promotion Activities
  1. Outline of Print Ad requirements
    a. Ad should be submitted in a form and size appropriate for the media used
  2. Outline of Broadcast Ad Requirements
    a. Written
      1. Submit a copy of the commercial script.
      2. Explain how the commercial message will appeal to your target audience; include projected air times and reasons for broadcasting at these times.
    b. Video tape or audio tape of actual broadcast ad
  3. Outline of Visual Merchandising Requirements
    a. Written
      1. Identify type of display and how that type of display will appeal to your target audience.
      2. Submit a drawing or model of the display.

# RESOURCES

Balhorn, Linda A., The Professional Model's Handbook, Milady Publishing Company (A Division of Delmar Publishers, Inc), Bronx, New York, 1990.

Diamond, Ellen, Diamond, Jay. Fashion Contemporary Visual Merchandising, Glencoe Publishing Company, Mission Hills, California. 1990.

Farese, Lois S., Kimbrell, Grady, and Woloszyk, Carl A. Marketing Essentials, Glencoe / McGraw Hill Publishing Company, Lake Forest, Ill., 1991.

Farese, Lois S., Kimbrell, Grady, and Woloszyk, Marketing Essentials Student Activity Workbook, Glencoe / McGraw Hill Publishing Company, Lake Forest, Ill, 1991.

Frings, Gini Stephens, Fashion:From Concept to Consumer, Prentice-Hall, Inc. Englewood Cliffs, New Jersey 07632, 1991.

Goschie, Susan, Fashion Direction and Coordination, Glencoe Publishing Company, Mission Hills, California, 1986.

Jackson. Carole. Color Me Beautiful, Milady Publishing Corporation, Bronx, New York, 1980.

Winn, Marilyn G., Apparel and Accessories, Glencoe / McGraw-Hill, Mission Hills, California, 1991.

Marketing Curriculum Guide, North Carolina Department of Public Instruction, 1992.

# UNIT H

## FASHION SHOW PRODUCTION

# FASHION SHOW PRODUCTION

Fashion Show
H 1

# FASHION SHOW PRODUCTION

**PROJECT DESCRIPTION:** A fashion show may be a highlight of the year for many DECA members. Since several students are employed or have career interests in fashion merchandising, they can relate personally to the preparation for a fashion show. Attendance at this activity may be limited to DECA members or it may be open to the school or the entire community. It may be a fund raising effort, or you may offer free admission. And the event may be held in the classroom, the school auditorium, a local clothing store, or the center court in a shopping mall.

**PROJECT PRESENTATION:** In the fashion merchandising courses, little introduction is needed for a fashion show because it relates so closely to what the students are studying. In the marketing courses many of the competencies are very closely related to those needed to present a fashion show, and your of the cooperative education students are likely employed in apparel and accessories occupations. When teaching the marketing subjects, you can use apparel and accessory items and fashion terminology when giving examples, doing role-playing, or discussing various situations. Whenever possible, relate the competency introduction to the steps in planning and conducting a fashion show.

When planning a fashion show, you must make several decisions such as: When will the event be held? Where will it be held? What type of audience will be involved? What types of clothes will we show? Who will serve as models? Who will prepare the script? What background and props will we need? Do we need music as the models are presented? Core competencies in marketing fundamentals and promotion can assist in answering these and many other questions.

National DECA-Related Materials and several fashion merchandising textbook companies have excellent resources for fashion show development. Some of these include slide-tape presentations in which you might want to substitute slides from your own show if you so choose. Future students may relate easier to situations with persons they know personally.

Regardless of the part each person plays, it is important that all students participate in the fashion show. Some might be actively involved in the planning and choose not to be a model, while others may be more interested in modeling several outfits than planning. The committee approach is useful in accomplishing all the tasks involved-publicity/promotion, equipment/decorations, script, set-up/clean-up, music/entertainment, welcoming committee, etc.

**PROJECT EVALUATION:** A fashion show allows students to master many core competencies as they also gain a great deal of program promotion. This event can enhance the program image within the school, in the community, and in the business world. A large fashion show, using models of all ages and sizes and clothes of many different styles, may be a successful fund raiser if admission is charged.

## FASHION SHOW PRODUCTION
(continued)

Core competencies may be evaluated by curriculum guide test items, or you may choose to develop special evaluation instruments based on the fashion show itself. Evaluate students as they work toward the fashion show and as they perform during the event. They should be held responsible for the care of the fashions during the show and through the time of return to the store if clothes are on loan. In addition to the learning outcomes of this project, students may receive a discount on the items they model. Some students may develop a genuine career interest in the fashion field or experience an increase in their concern for clothing and their general appearance.

# FASHION SHOW PRODUCTION

## COMPETENCIES TO BE DEVELOPED

**Overview of the Fashion Industry**

001 Demonstrate knowledge of fashion industry terminology
007 Identify incoming fashion trends
008 Demonstrate knowledge of the leading fashion designers, characteristic features of their fashions, trends they are currently setting, etc.

**Communications**

010 Communicate verbally with customers, employees, supervisors, and others
012 Demonstrate knowledge of how to address other people in a businesslike manner including customers, fellow employees, supervisors, and management personnel
013 Listen attentively to directions, assignments, and information from customers, supervisors, or managers
014 Use legible handwriting in preparing forms, messages, and records

**Merchandise Information**

017 Identify basic color qualities and color terms and combine colors which are pleasing together
019 Identify line types and purposes of line
020 Identify terminology used to describe line and detail of apparel
021 Interpret the significance of structural and decorative design in relation to the selection and planning of fashion merchandise
022 Identify basic textile fibers and weaves and describe wear and special care features
023 Translate label information into selling points
024 Inform customers of appropriate care of items of apparel and accessories
025 Recognize a complete fashion look that includes such accessories as shoes, bags, jewelry, gloves, scarves, or hats for women, and shoes, ties, jewelry, or other accessories for men
026 Combine apparel and accessories to show the latest fashion trends
027 Identify fashion items that are appropriate for different occasions such as formal wear, sports events, business meetings, etc.

**Personal Selling**

028 Convey a positive image of self and the firm

**Merchandising Operations**

058 Identify the necessary stockkeeping and housekeeping duties as they relate to proper stock care
065 Follow correct procedures in handling defective/damaged merchandise

**Sales Promotion**

074 Identify the uses and purposes of sales promotion
075 Develop display ideas congruent with the purposes or uses identified
078 Select appropriate display fixtures, props, and backgrounds
082 Select merchandise for display that is seasonal and timely
086 Prepare merchandise for display including pressing, repairing, etc.

# FASHION SHOW PRODUCTION

## COMPETENCIES TO BE DEVELOPED
## (continued)

**Employment Skills**

090 Maintain appearance and health
091 Demonstrate appropriate social skills in terms of self-development
092 Be dependable in the work environment
093 Maintain necessary endurance, forbearance, and persistence to accomplish goals and objectives
094 Demonstrate effective work habits by planning and scheduling work tasks and assignments
095 Demonstrate good work habits such as punctuality, orderliness, and patience
098 Maintain an objective point of view in problem situations
099 Demonstrate appropriate ethics such as integrity and honesty
100 Establish and maintain credibility when working with customers, co-workers, employees and managers
101 Utilize appropriate assertiveness when working with other employees, managers, and customers
102 Demonstrate initiative in dealing with customers, other employees, and supervisors
103 Assume responsibility for individual actions and / or department and company operations
104 Assume share of responsibility for success or failure of the work group
107 Work cooperatively with other employees, supervisors, and managers

* Originally compiled by Patsy Clanton

# FASHION SHOW PRODUCTION

## HOW TO GET STARTED

by Kathy Wilson
Marketing Education Coordinator
Hunter Huss High School

Where to begin? What to do first? *HELP!!* These will be common emotions of any Marketing/Fashion Merchandise instructor who works with teenagers in a fashion show production. My school fashion show is always held in April; I begin in late November and December trying to pick up on the coming trends for spring and summer. WWD is an excellent source for this. As I find out the trends, I determine which ones will most likely be big in my area. Once we have determined what is going to be "in", I can start planning. The first announcement I make to my students concerning fashion show production is making decisions about what type of clothing we will show. I list ten to twelve trends on the board and have a vote. Being normal teenagers and indecisive, you might have to have another vote to narrow the selections down. Choosing the clothing will often lend itself to helping with theme selection. After this, you are ready for the fun part!

**Model Selection:** Have students who wish to model sign a preliminary sheet for the scenes they want to be in. I suggest two scenes, three maximum, although there will be some exceptions to this. Who will model? I have always allowed students who are enrolled in the course to participate if that is their desire and they are cooperative and well behaved. Attendance or discipline problems will prohibit them from participating. After all, you need students who are reliable. Some coordinators might wish to have a committee (teachers or former marketing/fashion students) to select students who audition. However, this will take a good deal of time. Outsiders might be more inclined to pick students who are tall and slim, etc. and have more of the look of a model. I believe my shows have been successful because I have used models who are short, stout, average looking, etc.; I think people in the audience can identify with this.

**Publicity:** Students who choose to take care of this important task are responsible for contacting the local newspapers and providing them with the fashion show theme, date, time, place, and sponsors to be placed in the community and school calendar. They should also try and schedule the local newspapers for a captioned picture closer to the show date. Do not forget the school newspaper; check with the sponsor or a reporter to do a feature story prior to the show. Flashing sign at a community bank? Contact the bank about a fashion show notice. Local convenience stores with portable signs are another good publicity source. Have your computer teacher to make computer banners to put up in the school lobby and cafeteria. Put posters up around the high school and be sure to send or take posters to the feeder junior highs and send posters to the other Marketing instructors in your area. Committee members should also take posters to merchants at the mall or strip centers, recreation centers and even churches. This committee is responsible for preparing the message about the fashion show for morning and afternoon announcements. Their main responsibility: Get the word out!

# FASHION SHOW PRODUCTION

## HOW TO GET STARTED
## (continued)

**Choreography/stage layout:** All students can help with this detailed activity. Divide students into smaller groups and assign them certain scene(s) on which to work. This will involve making decisions on model compositions, entrances, what the models should do on the stage and ramp, and where the models should exit. Instructions for model sequence and stage layout should be written out. Sketches/diagrams of the stage may be made. This information needs to be run off and passed out to the students well before the show. This information should also be posted in each dressing room. This committee makes signs for the dressing rooms and behind the scenes area like...*QUIET! ...TIPTOE!...SMILE!...BREAK A LEG!*, etc. An efficient group of students can make dressing room assignments. How do you do that? Look at each individual model's exits and count up how many times he/she goes stage left or right. For example if a model exits stage left three times and stage right only once, it makes good sense to assign that model to a dressing room on stage left. It is also a wise idea if you know that students may have a personality conflict, then put them in opposite dressing rooms. The choreography/staging students need to work closely with the music committee.

**Set Design:** Hopefully, you will have some artistic/creative students who will be able to develop ideas for interesting stage properties. Who will build and paint sets - Art students, technical theatre students, construction classes and your students. I suggest keeping sets simple. A list of supplies and materials needed will have to be made. Set design can be expensive; some companies will donate. The choreography group will have to work with the set design so they will know what is going to be placed on the stage. The set design students will need to write instructions on stage properties being used in which scene and how/where they are to be placed.

**Music:** Choose students who are "in the know" about music. Instrumentals are better than vocals, and it is better to vary music styles for the different scenes. This committee should keep in mind the audience makeup will vary in age. Rap/rock throughout a show might leave grandmother's dentures rattled. Music right off the top chart might not be a good choice either because by show time everyone is tired of the song. Any vocal used should not have offensive language. All music must be approved by the show coordinator. I generally compromise with my students. . .I let them choose one selection and all others I have to like. This committee estimates/times the length of music needed for a scene. They purchase blank tapes and arrange for the recording of the music. They make arrangements for a sound person and assistant and for the use of the sound system. This group also writes the music cues. The music and choreography groups will need to work with each other.

**Script:** All students will prepare a sample script for one scene. After checking this exercise over, the instructor will use the best writers to help with the final script. This group will issue an invitation for a mistress of ceremonies. This committee will make extra copies of the script for the MC, technical director, cue persons, etc.

# FASHION SHOW PRODUCTION

## HOW TO GET STARTED

## (continued)

**Logo:** Talented art students will sketch and submit designs to be used on posters, programs, and T-shirts. Students will vote on the best logo to reflect the fashion show theme. This committee will get the design ready for the printer. Another responsibility is checking with local screen printing companies for the best price on T-shirts. They will make a master list of students wishing to order a shirt, write down the size and collect the money before placing the order. When the T-shirts are ready, they will pick them up, check to make sure that all sizes are correct and distribute them to students.

**Program/Ticket Sales:** I use students who are not modeling in the show to do all the activities lumped together in this committee. Some of the activities are: make a master list of all models, choose the scene titles, list the technical workers for the show, list the stores that gave a discount, get ticket information to the printer, pick up tickets, recount them, distribute tickets to students and collect money for advance sales. They also distribute models' passes (free tickets) and special family price tickets. This group also sets up two tables at the door, one for advance tickets and one that sells that evening. The advance table group also checks off special guests. Another responsibility is to give out programs and welcome folks to the show and thank them for coming. I also use students from this group to be my general assistants and help with those odd and end types of activities which need to be done.

**Entertainment:** This committee makes posters/announcements concerning entertainment applications. They set a tryout date and serve as judges for choosing talent numbers. I have them choose a maximum of three talent acts for a six scene show. Remember, this is a fashion show, not a talent show. This committee decides which talent number will appear at what time, and will find out what the person or group will wear, the exact title of the act, and get other pertinent information to be used in the script to introduce the act. Again, please caution students that the talent acts need to be varied and in good taste.

**Security/Cleanup:** Members of this group are responsible for making arrangements with the administration about one or two security officers being present at the fashion show. They will call the local police department to schedule a police officers the evening. I suggest you hire the police to arrive one half to forty-five minutes before the show (or right before you open the door to the public) and remain for at least one half hour after the show. Sizeable marketing students will make good security staff at the models' auditorium entrance. I only allow models and technical people working with the show behind stage. . .no parents, no friends, no boyfriends or girlfriends. Security will remain at the stage doors until all models are gone. They will also stay with me until we do some basic tasks like locking up the sound system before we go home. Cleanup begins the next day as we pick up programs, etc., left on the auditorium floor. We pick up what was left behind in the dressing rooms. Sets are either torn down or stored. Items that were borrowed are returned, etc.

**Videotaping:** Students who are good with a camcorder will plan to videotape the show from two or three different positions so you will have different views of the action on stage. They should also contact a professional videotape technician who will make copies of the show for the students. Taking videotape orders, collecting the money, and distributing the tapes are also this groups duties.

# FASHION SHOW PRODUCTION

## How To Get Show Themes

Inspiration for show themes can come from many sources...popular music, catchy phrases, special events, etc. I try to start picking up on the coming spring and summer trends as soon as possible...sometimes that's the inspiration. I keep a folder where I write down ideas, clip pictures and set changes that might inspire fashion show ideas. The theme is all-important; it's what holds the entire show together. Once you have a theme, you'll find other parts of fashion show production will begin to come together.

Below is a list of past fashion shows done at Hunter Huss.

Spring, 1992
"DIRECTIONS"

Spring, 1991
"THE BODY SHOP"

Spring, 1990
"ELECTRIC YOUTH"

Spring, 1989
"FASHIONATION"

Spring, 1988
"A SYMPHONY IN STYLE"

Spring, 1987
"C'EST LA VIE" (That's Life)

Spring, 1986
"HOT OFF THE PRESS"

Spring, 1985
"CARIBBEAN CRUISE"

Spring, 1984
"UPTOWN GIRLS AND GUYS"

Four of the fashion show themes have been inspired by song titles.

# FASHION SHOW THEME IDEAS

Brainstorm with two other classmates. Decide on three themes that could be suitable for our fashion show. You must also come up with three names for scenes to follow your themes.

*HOW DO YOU GET IDEAS??* Some suggestions...song titles, books, movies, political events, current fashions, etc.

Theme # 1 ____________________

Scene ____________________

Scene ____________________

Scene ____________________

Theme # 2 ____________________

Scene ____________________

Scene ____________________

Scene ____________________

Theme # 3 ____________________

Scene ____________________

Scene ____________________

Scene ____________________

# FASHION SHOW PRODUCTION

## Fashion Show Rehearsal

Each student should be given a copy of the after school rehearsal schedule as soon as possible. I give out a copy in February for March and April. I ask students to carefully make note of the particular rehearsals they need to attend, and not schedule doctor's appointments, hair appointments, shopping excursions, etc., on those days. I have also learned it is easier to do a show scene by scene, rather than having the whole cast there each time. I use a blank calendar month and write in the rehearsals. Rehearsal is scheduled to begin at 3:00 p.m. and will end at 5:00 p.m. Exceptions to this are the technical rehearsal and dress rehearsal. The technical rehearsal is devoted solely to curtain cues, music cues, scenery changes, spotlight, special effects, etc. Dress rehearsal is a chance to see how everything looks on each model. By the time dress rehearsal rolls around, I've seen most of the clothing because the students bring it in to school as they purchase it to see if it is appropriate for the scene.

Below is the rehearsal schedule that was used for *"THE BODY SHOP"*

| | |
|---|---|
| March 5 | Opening Number |
| March 7 | Sportswear |
| March 12 | Formal Wear |
| March 14 | Swimwear |
| March 18 | Floral |
| March 19 | Red, White & Blue |
| March 21 | Scenes 1, 2, 3 (Opening, sportswear, formal wear) |
| March 25 | Scenes 4, 5, 6 (Swim, floral, red, white & blue) |
| **Easter/spring break** | |
| April 8 | Finale (models' parade) entire cast |
| April 9 | Scenes 1-6 and finale |
| April 11 | Technical rehearsal (entire cast) |
| April 15 | Dress rehearsal (entire cast) |
| April 16 | * To be announced |
| April 17 | * To be announced |
| April 18 | Showtime!<br>Roll call is at 6:30 sharp |

***I allow myself a couple of "to-be-announced "days in case there is a need for a scene change, etc.***

# FASHION SHOW PRODUCTION

## GUIDELINES for USING the AUDITORIUM

Be in the auditorium on time and in a seat.

Do not go onto the stage area or ramp before being told to do so.

Do not sit on the ramp.

While in the auditorium, talking should be kept to a minimum and done very quietly. When I am speaking, remain completely quiet.

No "horsing" around on stage.

Do not dance when music is put on to be used in a scene.

Keep your hands off the stage curtains.

When practicing, stay off the stage area until it is time for you to make an appearance.

Keep your hands off the lighting board, it is dangerous. Do not bother any scenery, props, etc. that may be around the stage area unless asked to do so.

Be happy to help if asked to assist in moving items, setting up, etc.

Don't touch the piano.

Do not leave any personal belongings in the auditorium...the management is not responsible.

*Absolutely....No FOOD PRODUCTS or SOFT DRINKS in the auditorium at any time!! That goes for CANDY and GUM, too!*

After-school rehearsals are closed...that means no outsiders except cast members.

Transportation arrangements should be made prior to rehearsal time.

**Have a serious attitude about doing your best. I do not have time to work with people who don't want to make this show an incredible success...we're working with a deadline!**

# FASHION SHOW PRODUCTION

## HOW TO GET A DISCOUNT

In my area of the state, with the large number of students participating in the Marketing/Fashion Merchandising program, I have learned that it is wiser and less stressful to ask local retailers for a discount on clothing for the fashion show rather than asking for the clothing on loan. Most stores at the mall have a policy of not loaning clothes unless they are to be used in a presentation at center court. I do obtain the male models' tuxedos from a formal wear shop. I use the same basic form letter each year, updating it with the current fashion show theme, date and the clothing we want to feature.

Below is a sample:

*Dear Merchant,*

*The Fashion Merchandise classes of Hunter Huss High School are in the planning stages for our 1992 spring fashion show. "THE BODY SHOP" is slated for April 18 at 7:30 p.m. in the Hunter Huss auditorium.*

*Student models are required to provide their own complete outfits including accessories and shoes. As this does cause some financial strain, I am looking for ways to help ease the monetary stress. I am hoping you will be one of the area merchants toallow a discount (15-25 % suggested) on clothing purchased to wear in the show. Students who will be participating would bring an identification card signed by me.*

*For your discount participation, you will receive publicity in the printed fashion show program and also public acknowledgment. Perhaps, even more beneficial to you, is the goodwill and store loyalty you will be building with these teenage consumers ,who are such an important segment of the retail market.*

*This year's show will feature an opening scene of dresses and sportswear (a mixture of Bermudas, casual slacks, knits, decorated denim, etc.) We will also feature swimwear and formal wear. In another scene, we are going to bloom where we are planted as our models depict some of spring's brightest floral styles. Our final scene will feature one of the all time favorite color combinations...**red, white, and blue!***

*I do hope you will be able to participate. If not, perhaps you will consider it at another time, since our fashion show is an annual event. I am enclosing an addressed envelope for your response.*

*Thank you so much for your help and consideration.*

***I suggest sending out your letters approximately two months prior to your show Our fashion show is always in April so I send my letters in early February.**

## FASHION SHOW PRODUCTION

### DISCOUNT IDENTIFICATION

You may use two ways to identify students who are participating in the fashion show. One is to send a typed list of models to the participating stores. Another is to make a discount card. This card is contains the student's name and my signature. I laminate the card and I ask the students to take along their driver's license or permit.

_________________________________ is participating in

*"THE BODY SHOP"*, the 1992 spring fashion show at Hunter

Huss High School.

Kathy Wilson
Fashion Merchandising Teacher
Hunter Huss High School

# FASHION SHOW PRODUCTION

## EMPLOYER LETTER

Since a large number of the Marketing/Fashion Merchandising students work, it is helpful to both the employer and the student if there is some communication about the fashion show. Employers are very reasonable when they discover the fashion show is a school activity, are agreeable on juggling schedules.

The following is a basic form letter that can be changed with theme and date.

*Dear Employer,*

*______________________________ is participating in a fashion show production at Hunter Huss High School on Thursday, April 18. This is a course-related activity, and is a part of the student's grade. This production will require some after-school rehearsal so the four Fashion Merchandising classes can work together. Most of the after-school rehearsals will end at 5:00 p.m. If you would like a copy of the rehearsal schedule, please ask the student to bring you one. Please work with this student on his/her work schedule. Thank you so much for your help and cooperation.*

*THE BODY SHOP*
***1992 Spring Fashion Show***
***April 18, 1992***
***7:30 p.m.***
***Advance Tickets, $5.00***
***At-the-door, $6.00***
***Hunter Huss Auditorium***

*Sincerely,*

*Kathy Wilson*
*Fashion Merchandising Instructor*
*Hunter Huss High School*

437

# FASHION SHOW PRODUCTION
## RULES OF WALKING

1. **Smaller steps** - Classically, your steps should be no longer than the size of your foot. The taller you are, the longer your step should be.

2. **Straight feet** - Concentrate on pointing the toes straight ahead.

3. **Knees flexed** - locking the knees as you walk prohibits good posture and helps to make the hip move from side to side. Always walk and stand with your knees flexed.

4. **Classical Walk** - In fashion shows, most professional models walk with one foot in front of the other, because of the graceful impression it creates. It is wise to practice this on a straight line as it will make our everyday walk more graceful.

   **Sports Walk** - The sports walk is more casual, with the feet on two parallel lines, rather than one in front of the other. The weight is gradually and lightly transferred from heel to toe.

5. **Weight on the ball of the foot** - For a smooth walk and a light step, walk with the weight on the ball of the foot.

6. **Buttocks Tucked Under** - While you keep your rear end tucked, your stomach should be tighter and knees flexed.

7. **Diaphragm Up** - Important so that your chest will not be collapsed into your waist, or your shoulders slumped.

8. **Chin Parallel To The Floor** - Looking down makes us seem timid and insecure; looking up makes us seem untouchable and haughty, so keep your head level.

9. **Keep Your Weight Centered** - Instead of transferring your weight from foot to toe, imagine yourself to be flowing along. Do not let your hips move from side to side. Move from the diaphragm rather than the waist.

10. **Arms Brush Sides** - Save the walk with arms away from the body for football players and gorillas, not for ladies. Always let the heel of your hand brush the side of your thigh as you walk.

11. **Arms Swing In Proportion To The Size of Steps** - Your arms should swing straight back and forth, not out or flopping at your sides.

12. **Hands Swing In Profile** - Your hands should be swinging with either the palm or the back of the hands primarily showing; but in profile (from front view this would be the thumb and index finger).

# FASHION SHOW PRODUCTION

## RULES OF WALKING
(continued)

13. **Fingers Elongated and Relaxed** - Hands are always the giveaway of a nervous or self-conscious person. You should neither ball up nor over-stretch your fingers, but have them gracefully separated and relaxed.

14. **Shoulders Should Be Relaxed** - Never hold your shoulders back. Always hold them in a relaxed position.

15 **Look at the Audience and Smile** - This goes for a high fashion runway or Main Street, USA. A self-confident person does not look down, away or straight in front; she looks at those around him/her and smiles. Nothing is more winning.

# FASHION SHOW PRODUCTION
## MALE MODEL AUDITIONS

In fashion show production, you will always have plenty of female models. You might find some willing volunteers in the marketing classes. You may even be surprised to find that there are numerous young men who wish to participate. If this is the case, I have learned that auditions make it easier to choose. I inform the gentlemen of the date, time, dress code, that they are to provide their own taped music and any hand props. I let the young men know on what basis they will be judged. I select several students from each class to help me with the auditions. We select male models based on the points they accumulate in the following areas:

POISE

SMILE

SHOWMANSHIP

COORDINATION

OVERALL APPEARANCE

For each category, use a scale of 1-10; the maximum number of points is 50.

# FASHION SHOW PRODUCTION
## SCENERY IDEAS

"THE BODY SHOP"

Sketch, illustrate, or describe your scenery ideas for the show scenes. Keep in mind ideas of things that deal with shopping.

Example: The opening number features ladies only in fresh spring dresses (and possibly hats). A scenery idea would be to feature our models as mannequins in a display window.

OPENING: ________________________________________

________________________________________

SPORTSWEAR: ________________________________________

________________________________________

FORMAL WEAR: ________________________________________

________________________________________

SWIMSUITS: ________________________________________

________________________________________

FLORAL: ________________________________________

________________________________________

RED, WHITE, & BLUE: ________________________________________

________________________________________

# FASHION SHOW SELECTION
## MUSIC for the SHOW

Music for the show needs to be appropriate for the type of clothing being shown and for the scene concept. Most importantly, since this is a school-related function, the music needs to be appropriate and proper for listening. Do not suggest music that has vulgar lyrics, sexual references, or anything else that might be offensive. Although our audience will largely be comprised of teenagers, you need to keep in mind your parents and grandparents will be attending and you should include some music they will enjoy. Instrumentals are better than vocals. Music for the fashion show doesn't have to be from the Top 40 chart; you can use some from the past.

OPENING: ____________________ ____________________

SPORTSWEAR: ____________________ ____________________

FORMAL WEAR: ____________________ ____________________

SWIMWEAR: ____________________ ____________________

FLORAL: ____________________ ____________________

RED, WHITE & BLUE: ____________________ ____________________

"THE BODY SHOP" musical selections were as follows:
OPENING: "FUNK BOUTIQUE" extended version
SPORTSWEAR: "AROUND THE WAY GIRL" extended version
FORMAL WEAR": "MY, MY, MY" instrumental
SWIMWEAR: "KEEP ON MOVIN'" bonus beats
FLORAL: "GEORGIA" instrumental & vocals by Ray Charles and Michael Bolton
RED, WHITE & BLUE: "HEADED FOR THE FUTURE" Neil Diamond
MODELS' PARADE: "LIVING IN AMERICA"

# FASHION SHOW PRODUCTION
## TALENT ACTS FOR FASHION SHOW APPLICATION

Name or Names: ______________________________

______________________________

The type of talent? ______________________________

How long is your act? ______________________________

Have you had professional training? ________ If yes, what kind of training?

______________________________

Do you have any previous experience performing before a live audience ____ If so,

what? ______________________________

and where? ______________________________

Your daily schedule (include teachers)

1. ______________________ 2. ______________________

3. ______________________ 4. ______________________

5. ______________________ 6. ______________________

If more than one person is in the act put their name(s) and schedule on the back of the application.

Write a brief statement of why you would like to perform a talent act at the fashion show.

______________________________

______________________________

______________________________

# FASHION SHOW PRODUCTION
## MODEL"S TRAFFIC PATTERN

*Directions:* Put four models on the stage and diagram their entrances... where they go on stage and how they exit. Use symbols, letters, or numbers to indicate your models. Use broken lines and arrows for directions. Write the instructions (directions) on the back.

Scene ______________________________

Stage Right                                        Stage Left

# FASHION SHOW PRODUCTION
## MODELS' STAGE DIRECTIONS,
## TRAFFIC PATTERNS and MODEL SEQUENCE

It is important to put into writing exactly what you want your models to do on stage, how to enter, where to go, what to do and how to exit. It is also important that the models have information about their stage sequence. The models can study them prior to show time. I also suggest posting a copy of each scene in the dressing rooms. I personally sketch out a diagram of the stage with the set design, scene title, music, etc. The following are the instructions that were used in the 1991 production "THE BODY SHOP".

**Scene I Opening Number...** Models will portray store mannequins that have come "alive" after the store's closing hours. Models should step up onto the platform gracefully and in slow motion. While on the platform, change your positions slowly. Try to change at least three times. When it is your turn to model, walk angularly towards the ramp. Freestyle model. As you begin to exit from the ramp, go angularly towards the side from which you will exit. Do not forget, as you exit, to freeze...pose...freeze...pose, etc. Odd numbered models enter and exit from stage right. Even numbered models enter and exit from stage left. *Remember to do your final posing away from the platform so you will not block other models. **Brandy will be carried on by two technical theatre helpers who will be acting like display workers. When they leave, Brandy should look mischievous. When Wynde models and leaves the ramp, she should look like she is trying to get back on the platform before store opening time.

MODEL NUMBERS

1. Brandy Humphries-single
2. Terri Barrows >
3. Jennifer Mireles >
4. Rhonda Beard >
5. Terri McDonald >
6. Misti Hill >
7. Jessica Walker >
8. Nikki Robinson >
9. Becky Annon >
10. Kriz Ivester >
11. Marinda Best >
12. Erin Cole >
13. Kristy Hiland >
14. Temaka Crawford-single
15. Anna Martinelli-single
16. Sonya Stowe >
17. Anastasia Hoke >
18. Amy Martin >
19. Deena McDonald >
20. Heather Burnsed-single
21. Wynde Abernathy-single

**Note: The symbol > indicates you are posed on the platform together.**

## MODELS' INSTRUCTIONS (continued)

**Scene II Sportswear**. As the curtains open, Group I will already be in position. This scene has a more relaxed spirit to it than scene one. Sportswear groups are comprised of two, three, or four people. If there are two in a group, one will enter from either side of the stage. Three in a group enter together from the same side. Four in a group-two come in from either side of the stage. Each group should decide what the models will do on the stage within the basic modeling routine. At the end of "the routine, the group should pose again before leaving. Exit the same side from which you entered. As you exit, don't stop looking towards the audience until you are all the way through the curtains. Groups enter the stage area as the previous group heads towards the ramp.
****Props: Sportsbags, waistpacks, sportscaps, etc.**

SMILE!!!

****Everyone enters on curtain 3 and exits on curtain 2.**

MODEL NUMBERS

1. Rick and Adrienne
2. Marques and Marcus
3. Carla and Mary
4. Mark and Jeff
5. Michelle and Tonya
6. Brian and Reggie
7. Tina and Lisa
8. Issac, Cheryl, Nicole and Eugenia
9. Ashlye and Becky
10. Akivia, Kyndall, Leslie

**Ending group...Be sure to hold your pose until the curtains are completely closed.**

## MODELS' DIRECTIONS (continued)

**Scene III Formal Wear...** Pose in the picture frame as if you are having your picture made. Be elegant. Couples should try to center themselves within the frame. As the curtains open, the first couple will be in place. The couple or single model should be out on the ramp before the next person steps into the frame. Guys who are escorting girls, remember the girl is featured on the outside, closest to the audience as you are leaving. Girls who are by themselves, don't forget to exit dramatically. Everyone, please remember to look back at the audience as you are leaving.

Girls should do the formal wear turn so the audience can see the details of your dress. Line by numbers back behind the travelers and at the stage wings. Be careful so your feet will not be noticed under the traveler. If you are an odd numbered couple, the girl should be on the guy's left side and arm; if you are even numbered, the girl will be on the fellow's right.

***Props: Balloons, single flower, fan, wrist corsage, etc. BE ELEGANT!**

MODEL NUMBERS

1. Rick and Kristy
2. Marques and Adrienne
3. Erin
4. Misti
5. Nikki and Jeff
6. Crystal
7. Terri B.
8. Kriz and Mark
9. Brandy
10. Katina and Issac
11. Temaka and Marcus
12. Tonya
13. Tina
14. Mary
15. Brian
16. Anna
17. Rhonda and Reggie

**Ending couple; they will go back and pose in the picture frame. Hold pose until the curtain closes.**

## MODELS' DIRECTIONS (continued)

**Scene IV Swimwear**... Remember in swimsuits that odd numbered models will be on stage left and even numbers on stage right; exit the same side of the stage from which you entered. As the curtains open, the stage will be clear of models. The first focus will be on the painted body forms. Cheryl will start this routine out for us. As the previous model is on the ramp, the next model comes on and poses. Use the traditional swimwear pose frequently. Models will freestyle model on the ramp. *Entrances are made diagonally from curtain number four...stage right and left. Exits are on curtain number three, stage right or left. Remember to spend some time on the ramp; "flaunt" those cute swimsuits, but do nothing vulgar, like sliding your hand on your thigh. If you have the confidence to come out in a swimsuit, at least look like you are happy about it.

SMILE!

**Props: Sunglasses, sunvisor, towel, etc. Don't forget to put a light glaze of lotion or baby oil on, but do not overdo it.

MODEL NUMBERS

1. Cheryl
2. Terri M.
3. Heather
4. Nikki
5. Becky
6. Kristy
7. Adrienne
8. Misti
9. Katina
10. Brandy
11. Tonya
12. Crystal
13. Erin

*** When Erin leaves, the guys come on from both sides of the stage and give us a masculine pose. Hold the pose until the curtains close gentlemen! (Jeff, Brian, Mark and Marques)

## MODELS' DIRECTIONS (continued)

**Scene V Floral**... Ladies, this can be one of the loveliest and breath-taking scenes if you will put your emphasis on being feminine. I want southern charm, grace, coyness and sashaying in this. Overdo the flower bit...a flower in your hair, a garland, a basket, a posy, carry a hat decorated with flowers and ribbons...you get the idea. All entrances will be made from the traveler. Stay in the wings so your feet don't show. Smile on stage. You are beautiful when you smile! Look carefully at page two of this scene layout. (All exits are made through the traveler)

MODEL NUMBERS

1. Marinda 2. Kriz 3. Lennie 4. Wynde ( First four are on stage together;
when Lennie & Wynde exit, then 5 and 6 appear.)

5. Anastasia 6. Michelle;
as they exit, then 7 and 8 appear

7. Tina 8. Sonya;
as they exit 9 comes on ...then 10 and 11

9. Kyndall 10. Mary 11. Myra;
as 9 exits, 12 and 13 appear.

12. Anna 13. Jessica;
as 12 and 13 exit, 14 comes on followed by 15 and 16

14. Cheryl 15. Eugenia 16. Nicole;
when 14 exits, 17 and 18 appear, then 19 and 20

17. Tonya 18. Terri M. 19. Katina 20. Becky;
when 19 and 20 exit, then 21 comes in to the middle. She will be joined by 22 and 23.

21. Kristy 22. Brandy 23. Heather;
**These three girls end this scene. Hold your pose until the curtains close.**

## MODEL DIRECTIONS (continued)

**Scene VI Red, White and Blue...** The dynamic impact of this scene is going to be that you folks are going to look like you are in suspended animation-caught in a time warp-frozen in action. In other words, we are using mannequin (freeze) modeling. You must hold your pose until it is time for you to model. This scene also calls for the models to look like they are at the mall so some of you should use props. Suggestions: shopping bags, gift wrapped package, etc. When it is time for a model(s) to take a spot and he or she or a couple are coming from the wings, stroll on slowly so you will not be going into frozen positions abruptly. When you model, you should act and be happy. This is an upbeat number. Be sure to know your model stage position.

****** NOTE the following abbreviations beside your name.**
***e-enter; c-curtain; r-right stage; l-left stage; ex-exit***

MODEL NUMBERS

*As the curtains open the first nine models are on*

Spot 1 Rhonda *ex c r*
Spot 2 Amy & Deena *ex c l*
Spot 3 Lisa & Issac *ex c r*
Spot 4 Akivia *ex c r*
Spot 5 Jennifer & Terri B *ex c l*
Spot 6 Erin *ex c l*

*Second set of spots*

Spot 1 Rick & Adrienne *e c r, ex c r*
Spot 2 Brian & Marques *e c l, ex c l*
Spot 3 Crystal & Temaka *e c r, ex c r*
Spot 4 Carla & Terri M. *e & ex c l*
Spot 5 Misti *e & ex c r*
Spot 6 Jessica *e & ex c l*

*Third set of spots*

Spot 1 Ashlye & Lennie *e & ex c r*
Spot 2 Sonya *e & ex c l*
Spot 3 Kyndall *e c r; ex c r*
Spot 4 Marinda *e c l; ex c l*
Spot 5 Mark & Jeff *e c l; ex c l*
Spot 6 Heather & Wynde *e & ex c l*

**Heather and Wynde are the last women models in this scene...as they leave...the music goes into the finale music "Living In America".**

# FASHION SHOW PRODUCTION
## WRITING COMMENTARY

Commentary for a formal fashion show production needs to be brief but informative. I have students to choose one scene of the fashion show and write commentary. I make copies of one or two scenes from past shows to pass out so they will have an idea of how commentary should sound. Here is a sample from 1990 "ELECTRIC YOUTH" and the formal wear scene which was titled "Nite Light".

*Starry, starry nights ahead-prom time is on the glow. So spark it up with dynamite dressing. For young ladies, formal wear is following two trends...either long and glittery or short and sassy. Especially hot colors are black, royal, and purple.*

*The young men will be electrifying in their tuxedos with coordinating accessories.*

*The Hunter Huss prom is on May 12 at the Adam's Mark Hotel in Charlotte. It will be your night to shine at "Elegant Illusions"!*

## COMMENTARY EXERCISE

*Directions:* Select one scene from this year's fashion show and write comments the MC could use to introduce the scene.

SCENE ______________________________

# FASHION SHOW SCRIPT

Commentary for a school fashion show needs to be catchy and just a brief description of what the audience will see in the scene. The following is the exact script used for "THE BODY SHOP"

**Introduction of MC**

**Scene 1 Mannequin Shenanigans**

*MC:* "Before we begin tonight's show, we would like to remind you that a lot of hard work, effort and time has gone into this production. Please refrain from calling out a model's name and save your comments for later. However, we do appreciate your applause!"(pause for effect).

"Shift. Sheath. Chemise. A-line. Swing. Trapeze. Tent. The shapes are myriad. The message is clear. The dress is back in strength. It is the dominant trend for spring and summer!"

**Scene 2 Shop Talk**

*MC:* "Maybe you could live without going to the movies or survive without going to another concert. But on the fashion Richter scale, going to the mall is a must. So, to help you make it through your next mall marathon, we've shopped the malls for the latest spring trends and bagged the newest looks for '91 NOW!"

**Scene 3 Gift Wrapped**

*MC:* "A picture is worth 10,000 words," says a Chinese proverb.
I call your attention to our models, who have donned their most elegant apparel and within the borders of a frame, create the most beautiful of pictures.

**Scene 4 The Fitting Room**

*MC:* "If you can get past the curves, you will notice that most swimwear is more covered than in years past. Inspiration comes mostly from the 40's, a glamorous decade in fashion.
Here are our confessions from the fitting room!"

**Scene 5 Bloomingdolls**

*MC:* "Call it the greenhouse effect. Spring clothes are garden-centered. The styles are many, the colors brilliant, the arrangements fresh. Pick a few!"

**Scene 6 Made IN The USA**

*MC:* "This season, The Great American Way means creating a pulled together look from relaxed but distinctive pieces. Our last scene tonight is a tribute to the ever popular combination of red, white and blue which says it is made and worn in the USA!"

# FASHION SHOW PRODUCTION

## Color Coordination of a Modeling Group

**Directions:** Put 3 or 4 models together in a scene. Describe the color coordination of the group in their clothing and accessories. Example: Sportswear... Susie Cutie: Aqua short jumpsuit, hot pink and aqua bangle bracelets, aqua tennis shoes. Rhonda Ravishing: Hot pink walking shorts, aqua and hot pink print knit top, hot pink earrings and bracelet, pink tennis shoes. Greg Goodlooking: Aqua Duckhead shorts, hot pink polo shirt, white tennis shoes.

SCENE ______________________________

# FASHION SHOW CLOTHING DESCRIPTION SHEET

MODEL'S NAME: ______________________

Scene Title: ______________________

Outfit: (Be thorough in describing color, style, collar, sleeves, length, different pieces, etc.)

______________________

______________________

______________________

______________________

______________________

Accessories: (include all jewelry, socks, shoes, hats, etc.)

______________________

______________________

______________________

Props: Yes or No? If yes, describe: ______________________

Modeling partner(s) for this scene: ______________________

# FASHION SHOW PRODUCTION
## SET CHANGES

It is important if you are going to have scenery changes, that you put it in writing. Otherwise, a piece of scenery will be placed in the wrong area, or out on the wrong scene and will possibly confuse the models. The following are the set changes for "THE BODY SHOP".

| | |
|---|---|
| **Scene I** | One platform turned horizontally between the traveler curtains. One tall and one shorter white column on either side of the platform. |
| **Scene II** | Sportswear-Black flat, " NOW 92" in middle of the stage and placed back approximately 3 feet from the 3rd curtain wings. Main front curtains are left about 7 feet closed. |
| **Scene III** | Formal Wear-Platform paced vertically between the travelers with bigger than life picture frame placed at the back. Be sure to center the frame. |
| **Scene IV** | Swimsuits- Body Forms. Yellow form sets in the middle; purple form towards stage right and teal form towards stage left. The body forms are in the shape of a triangle. |
| **Scene V** | Floral- Two sets of decorated lattice work set in the middle of stage even with the traveler. Large decorated baskets placed at bottom of lattice work. Keep traveler open enough on either side to allow two models to stand on each side. |
| **Scene VI** | Red, White & Blue- Star-decorated red, white, and blue boxes towards back part of stage. |

# FASHION SHOW PRODUCTION
## TECHNICAL CUES for "THE BODY SHOP"

Be sure to put into writing when, what and how you need technical assistance. The following is a list of instructions that were given to the curtain person, sound technician, stage manager and grips.

Prior to showtime play 10-15 minutes of extra music like jazz or some sort of music but nothing that "excites" the crowd.

**Showtime:** Spotlight on podium; WELCOME by Kathy Wilson and introduction of commentator.

**Commentator:** Spotlight on podium; introduce first scene.

**Scene I:** Curtains open all the way. Two teckies will carry on the mannequin, Brandy Humphries, and pose her. They leave. Begin music "Funk Boutique." Wynde Abernathy is the last model...she will "sneak" back to the platform. Teckie enters and acts puzzled. Fade music as curtains close. Spotlight is on each model as she is on the ramp. Commentator: Spotlight on podium; introduces second scene.

**Scene II:** *Sportswear.* Curtains open. Start music "Around The Way Girl". Put spotlight on groups when they are on the ramp. Three girls are the last to model...Akivia, Lisa, and Kyndall...rather than leaving the stage, they will go back to the flat and pose. Fade music as curtains close.

**Commentator:** Spotlight on podium; introduction of talent act

**Talent act:** follow Julie on stage as she taps.

**Commentator:** spotlight on podium; introduce Scene III

**Scene III:** *Formal Wear*; curtains open. Start music..."My, My, My". Put spotlight on couples on the ramp. Last couple is Reggie and Rhonda who will go back and pose in the frame. Fade music as curtains close.

**Commentator:** Spotlight on podium; introduce Scene IV

**Scene IV:** *Swimsuits.* Curtains open as music "Keep On" begins. This scene will end as 4 or 5 boys come out and pose...fade music as curtains close. Spotlight on models as they are on the ramp.

**Commentator:** Spotlight on podium; introduce talent act.

**Talent Act:** Spotlight on Naomi as she sings.

# FASHION SHOW PRODUCTION
## TECHNICAL CUES for "THE BODY SHOP"
## (continued)

**Commentator:** Spotlight on podium; introduce Scene V

**Scene V:** Music "Georgia" starts as curtains are opening. Put spotlight on girls when they are on the ramp.

**Commentator:** Spotlight on podium; introduce Scene VI

**Scene VI:** *Red, white, and Blue.* Let curtains open all the way so audience can get the impact of the models frozen in action. Begin "Headed for the Future." Wynde and Heather are the last two to model. As they exit, fade music.

Hit "Living In America." When James Brown sings, "I Feel Good", curtains close. Put on mood music as audience leaves.

**Name:** ______________________

# FASHION SHOW CRITIQUE

Please be objective in your remarks!

1. Which scene do you feel was the most effective overall and why?

2. Which particular piece of scene music was the best musical choice? Why?

3. Which scene do you feel had the best overall choreography? Why?

4. a. Of the scenes you were in, in which one did you enjoy being in the most? Why?

   b. Of the scenes you were in, in which one did you think you looked your best?

5. a. In which scene did you think the majority of the models had picked out the most flattering clothes?

   b. If you could do it over again, what clothing changes (or accessories) would you make?

# FASHION SHOW CRITIQUE
## (continued)

6. Which scene did you think had the best set design and why?

________________________________________

________________________________________

7. What was the most enjoyable aspect of being in the fashion show? The least enjoyable?

________________________________________

________________________________________

8. How did you like this year's fashion show theme?

________________________________________

9. Do you think that all fashion merchandising students should be allowed to model in the fashion show or do you think auditions should be held? If you favor auditions, who should choose the models?

________________________________________

________________________________________

10. List three suggestions you think would make fashion show production go more smoothy:

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

# FASHION SHOW PRODUCTION
## FASHION SHOW GLOSSARY

**Basic Stance:** The pose assumed by models during pauses in their walking. A foot and leg position is called a stance. The basic stance leaves one leg free and ready for action. You can learn basic stance by making three lines on the floor with chalk or masking tape.

1. Line in the direction you are facing
2. Line at 90 degree angle to this line
3. Line at 45 degree angle on left, between lines 1 and 2.

Place left foot on line 3. Place right foot on line 1 with heel of right foot pressing against instep of left. The right knee is bent slightly over left knee. Full weight of body is on the left foot.

**Blocking:** A term used to "block out" where, when, and how a model, dancer or other performer will move.

**Changing Scarf:** A 36 inch square cloth of a see-through fabric, placed over the model's head to protect clothes from makeup stains.

**"Cheating":** A particular way of walking that turns the model's body toward the audience; glancing over the shoulder, so it looks like you are making eye contact with the audience.

**Choréography:** Composition and arrangements of modeling routines.

**Commentary:** The spoken description of the clothes; brief information about what is going to be seen in a scene.

**Compositions:** Interesting "pictures" created by models working together to form an artistic arrangement with their poses.

**Conduct:** This word means to conduct.

**Cosmetologist:** One who gives beauty treatments to the skin and hair.

**Dior Pivot:** A modeling turn, sometimes called an all-the-way-around turn.

**Dress Rehearsal:** A full rehearsal in costume and with stage properties shortly before the first performance.

**Dressing Room:** A room in an auditorium / theatre for changing costumes and makeup-or a room anywhere so used.

**Dressing Room Workers:** People in the dressing room who have assigned tasks as helping the models change, make-up, etc.

**Dry Run-Through:** A trial run-through, usually done without putting on the clothes, and without the music, lights, etc.

**Fashion Show:** General term used for both informal fashion showings without staging, and for formal shows that are produced with music, lights and staging.

# FASHION SHOW PRODUCTION
## FASHION SHOW GLOSSARY
(continued)

**Fashion Showing (Individual):** The time a model spends on the runway showing one particular outfit; usually not more than forty-five seconds.

**"Freeze" Modeling:** Done so that the model looks as though he/she is frozen in a pose.

**Garment Bag:** A bag in which a model carries his/her garments to and from the show.

**Hairstyling:** Refers to the way in which the hair is cut and styled; the way a model plans to wear his/her hair in a scene. Example: A ponytail.

**Makeup:** Cosmetics used to color and beautify the face.

**Makeup Base:** A skin toned makeup applied to the entire surface of the face.

**Makeup Blusher:** A powder, liquid or cream, tinted to add color to areas of the face, particularly the cheeks.

**Props, Hand:** Anything carried by the model which adds to the realism or the drama of a scene. Example: A mask for a formalwear scene, a tennis racket for sportswear.

**Props, Stage:** A free standing part of the stage setting; the set or scenery; something which adds to the realism of the fashion show, such as bales of cotton for a cotton fabric show.

**Publicize:** To attract interest through posters, radio, television, direct mail, etc.

**Runway (catwalk, ramp):** A platform, usually projecting from a stage, on which models perform.

**Showtime:** The time the show begins.

**Staging:** Includes all the elements seen by the audience.

**Theme, Fashion Show:** The theme of a fashion show should be in conjunction with the clothing shown. A theme might be based on color, pattern, movies, politics, current events, etc.

**Threesomes and Twosomes:** Model groupings of three or two persons.